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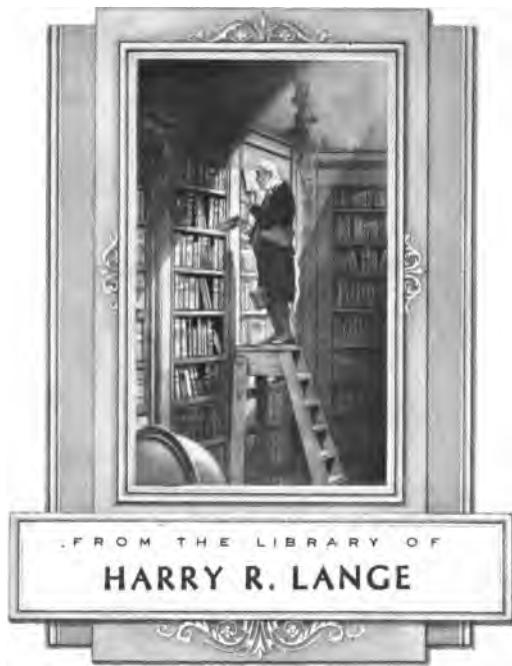
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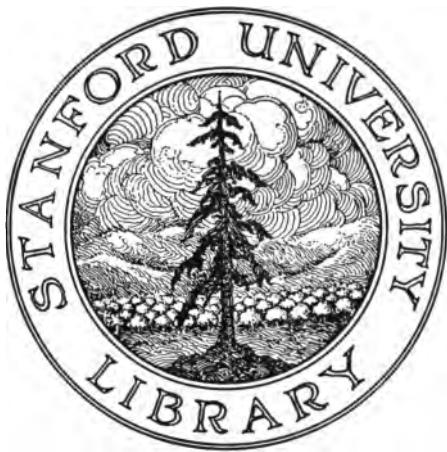
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Music Library



**VIOLIN TEACHING
AND
VIOLIN STUDY
RULES AND HINTS
FOR TEACHERS AND STUDENTS**

BY
EUGENE GRUENBERG

"
WITH A PREFACE BY
FRITZ KREISLER

Revised Edition



**NEW YORK
CARL FISCHER**

1919



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1919

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**TO THE MEMORY OF
PROFESSOR**

Carl Griswold,

BELOVED TEACHER AND FRIEND.



PREFACE.

I FEEL that the responsibility for the success of the present book rests in some measure on my shoulders since I urged its publication both with the author and publisher.

For many years it had been my earnest desire that some day I might be permitted to join forces with three old friends and fellow students for the purpose of jointly editing an exhaustive and historical research into the principles of that method and school of violin playing from which we four had been graduated.

These three distinguished artists are Franz Kneisel (of illustrious chamber music fame), Felix Winternitz and Eugene Gruenberg, the last two, violin professors of great repute at the New England Conservatory in Boston.

All three had previously published valuable contributions to the pedagogic literature for the violin, although Mr. Winternitz's works are known to students only under an assumed "nom de plume" which modestly hides his own.

Mr. Gruenberg, our senior, had prepared a fairly well-developed plan for a theory of violin playing which might have conveniently formed the basis of our work.

Unforeseen circumstances having however imposed an indefinite postponement of our plan, I urged Mr. Gruenberg to elaborate upon and publish his sketch independently of us. While less ambitious in size, his book closely follows the lines adopted for the greater work.

PREFACE.

It is not so much an exploration into new and hypothetical pedagogic ground as an elaboration of the sound and tried principles that were instrumental in producing the gigantic violinists of a by-gone generation.

Not the least attractive feature of Mr. Gruenberg's book is the frequent and reverential reference to the opinions of these great masters of the past, whose authority the erudition of the author summons as corollary to his own views which are lucidly set forth and concisely expressed.

My avowed friendship for the author obviously places me under restraint, but I may be permitted to voice the sincere belief that on sheer merit his book will succeed, and that it will prove highly valuable to teachers and intelligent students alike.

FRITZ KREISLER.

October 12, 1918.

AUTHOR'S PREFACE.

THE contents of this book represent the fundamental basis of my lectures on the art of teaching the violin, delivered at the *Violin Normal Department* of the New England Conservatory of Music in Boston.

Having been the superintendent of that branch of the Conservatory for more than twenty years, I take pleasure in complying with repeated requests by herein submitting the substance of my lectures to the public.

EUGENE GRUENBERG.

BOSTON, MASS.
August, 15, 1918.

PREFACE TO THE SECOND EDITION.

THE necessity of preparing a second edition of this book after less than one year, although very gratifying and encouraging, has not in the least changed the author's endeavor to detect its shortcomings and to remedy them to the best of his ability.

E. G.

BOSTON, MASS.
April 22, 1919.

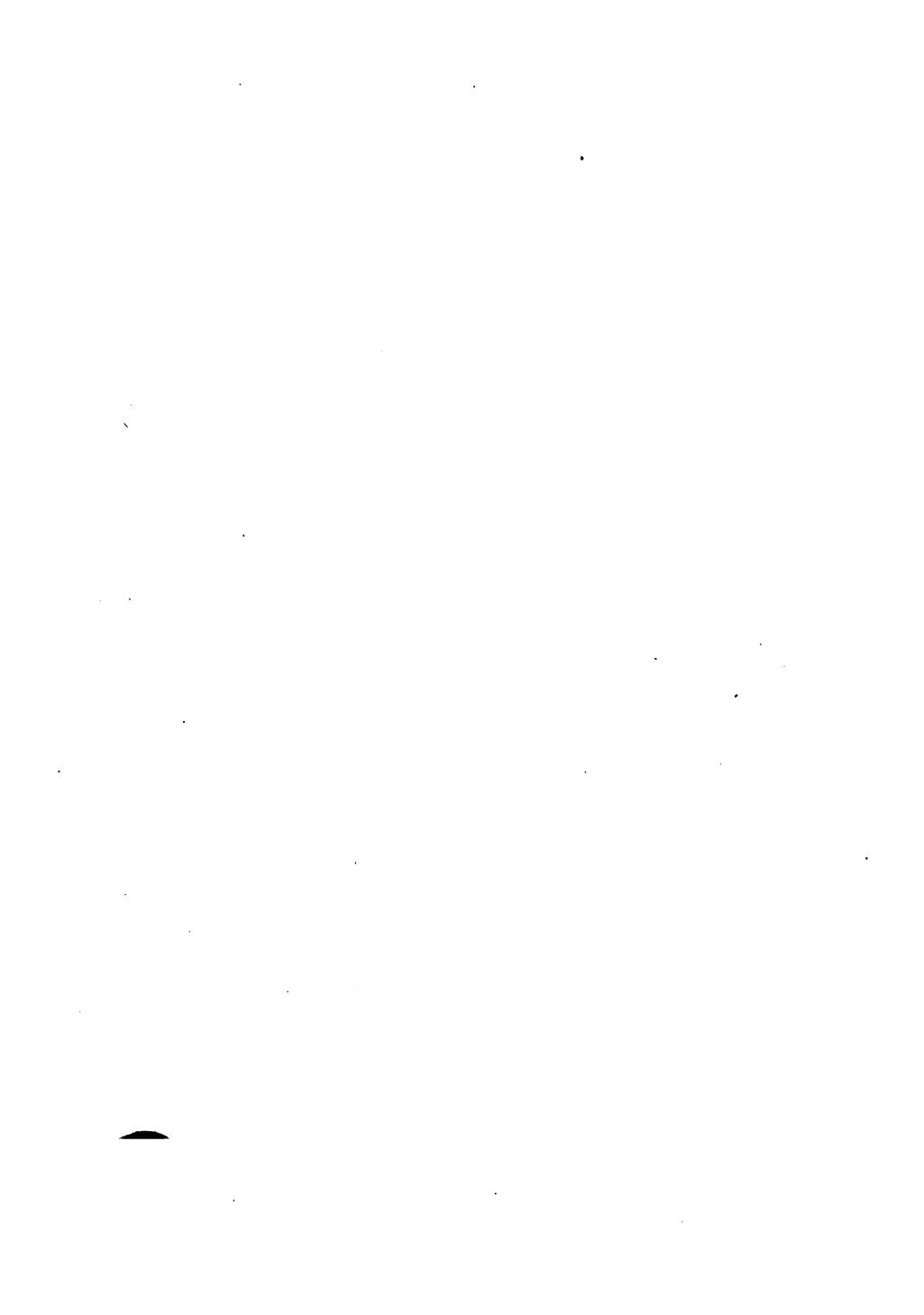


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VIOLIN TEACHING AND VIOLIN STUDY.

I. SUCCESS AND FAILURE IN TEACHING.

(1) Teaching as an Art.

*Old Methods.—The Paris Conservatory Method,
1804,—New Methods.*

It is a well-known fact that, for generations, of all the millions of students devoted to the noble art of violin-playing, only a very small number was so fortunate as to carry it through to artistic mastery and genuine success; while the majority, enthused at first by the violin's fascinating qualities, but obviously growing more and more discouraged by its unexpected difficulties, was finally driven to give it up.

Now, this must seem astonishing, inasmuch as the proportion of gifted and highly ambitious disciples has never been small. The cause must be found elsewhere, and it requires neither wisdom nor courage to detect the name of that on which success or failure depends: Instruction.

Teaching is an art, mind you, an art of its own. A glorious virtuoso or singer must not, ipso facto, be conspicuous as a teacher, nor, vice versa, must an excellent teacher be remarkable as a performer.

Without doubt, there have been distinguished teachers, teachers of genius, who have wrought wonderful results with talented pupils. But we may venture to assert that, as far as the great army of average teachers is concerned, — there never has existed an ideal course of instruction for the violinist. The reasons are simple.

2 VIOLIN TEACHING AND VIOLIN STUDY.

To begin with, there has never been a real and universally accepted "Theory of Violin Playing" in which all the principles and particulars of the art were classified, defined and practically elucidated. The best teachers have permitted their pupils to accomplish by pure imitation that which they themselves were unable to analyze and explain.

Then there was the habit of treating all pupils according to a pattern, of ignoring their individuality. This fault was particularly common in the matter of selecting material for study. And great blame must be laid at the door of insufficient musical preparation, resulting from the total neglect of establishing regular solfeggio courses.

Lastly, most teachers failed to give their pupils adequate advice as to the proper manner of practising; nor did they incommoded themselves by assisting them with an accurate and explicit marking of the exercises and pieces as to fingering, bowing and style.

Briefly speaking, the reasons are:

- 1st.* The lack of a theoretical basis;
- 2nd.* The neglect of considering the pupil's individuality;
- 3rd.* The omission of hints for a correct style of practising.

There is not the slightest question that a great improvement has taken place within the domain of violin teaching and that the chances have increased for a more promising and successful study of the violin. This improvement of conditions has become very noticeable during the last decade or so.

The necessity of reforms in teaching has been keenly felt by leading teachers and authors, and every season's literary market brings new works and new suggestions.

It must be acknowledged, with great satisfaction that reforms of tremendous value and significance, particularly in the realm of elementary instruction, always the most important and difficult of all, have been introduced.

But it cannot be denied that there are, as yet, many problems to be solved, especially in the line of establishing certain rules and definitions, clear, unreproachable, and helpful to the student.

The Necessity of a Theoretical Basis.

Art, just as science, is founded upon rules. These are not always unavoidable, as, for instance, in mathematics, but they are often to be looked upon as universally recognized results of empiric judgment, refined by aesthetics.

As time passes, the *form* may change in all exhibitions of human accomplishments and customs, even in morals; but there is one thing that will never change, and that is the *root*. Take, for instance, the evolution all the different languages had to go through. Compare the English of *Chaucer* with that of our time. What change! But still, it is English. We see the same in music, which, by the way, is also a language.

The civilized world, during the centuries, has worked out a fixed conception of its own ideals in art, whose form is, more or less, subject to the tastes of the age, yet which, as noted, can be reduced to certain fundamental principles. These principles, taken together, make up a *theory* which plays a part in art quite similar to that of a grammar in language; *i.e.*, to exploit rules which must be illustrated by a selection of examples as concise as may be.

Now, a *theory* of violin-playing, in the strict sense of the word, has never been written. Ancient and modern masters have, it is true, composed voluminous "Violin Schools", which, however, for the most part contain nothing but studies, relieved desperately little by some anatomical dissection or by analytical explanation. So the student finds himself, like a helpless wanderer, in the midst of treasure chambers, surrounded by an abundance of art material of surpassing value, often, however, without the Ariadne thread of systematic instruction and definition as to

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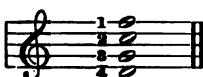
all the technical tasks and without any hints as to how to master the latter.

On the other hand, these "schools" contain a dense mass of disquisitions which properly belong in the realm of general musical theory, acoustics, aesthetics, or even musical history, and which only tend to divert and perplex the student.

To remedy the obvious and deplorable want of a *theory*, the Paris Conservatory appointed a special commission (1804) entrusted with the task of drawing up a *violin method* that should serve as the groundwork of instruction. This commission turned over the working-out of the project to the celebrated violinists, *Rode*, *Kreutzer* and *Baillot*. *Baillot* undertook the editing. He laid before the commission the results of his labors which were closely examined and unanimously accepted by them. (See *Baillot* "L'Art Moderne").

Fortunately this work, originally intended exclusively for the Paris Conservatory, was not withheld from the world at large. And it is safe to assume that *Baillot's* epoch-making doctrines, especially those established thirty years later in his purified masterwork: "L'Art du Violon" have served as a foundation and model for all later so-called "Schools" and "Methods."

The works of the period before *Baillot*, while containing much that may lay claim to the quality of enduring merit, possess hardly more than a simple historical interest to us, for the precepts laid down by all those masters are always incomplete. Their suggestions are not only out of date in respect to the taste and the technical demands of our time, but even often in direct opposition to modern views. *Geminiani* (1680-1762), a pupil of *Corelli*, and himself a celebrated master, who has the credit of having published the first works on the art of violin-playing, counsels, for the acquisition of a proper handling and fingering, that the beginner should be given this world-known formula:



And *Locatelli* went so far as to prescribe for beginners the following and similar variants, which present no small difficulties even to advanced students:



But progress in pedagogy teaches us that instruction should no more begin with such difficulties than the building of a house with its roof.

To illustrate the penetrating influences of time and progress, even within the boundaries of art, it may be mentioned that *Mozart's* father, *Leopold*, (1719-1787), who wrote the second oldest violin-method and the first published in Germany, tells us expressly that the player's chin should rest on the right side of the tail piece, instead of the left. From this we see the wisdom of *Baillot's* warning that any conviction, belief or principle, considered even by the best as inviolable and incontestable, may be demolished tomorrow by the evangelism of a new generation.

Still, we need theoretical definitions of all the technicalities, and nothing is more absurd than the assertion that "certain things cannot be explained" or that "certain qualities should be inborn" simply and "could not be imparted," or that "they will come little by little by themselves."

We have seen many students ready to give up all hope of ever finding it possible to produce such things as an effective "vibrato," "spiccato," "staccato," or "trill," had they not been fortunate enough to come

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across a teacher who had the skill and patience to show them by means of logical explanation of the task, how to solve all those problems in a satisfactory manner. The desired results were, as a rule, noticeable on the spot, which is not surprising, as everything that can be accomplished by human mind and skill can be taught uncontestedly; and teaching would be hopeless without the possibility of reducing all problems and tasks to fundamental principles.

If certain particular gifts are inborn, it is, indeed, a great blessing. But one should not give up, simply because they are not. Perseverance and logical work have often brought about most wonderful results. Witness, for instance, the fact that human beings, although not born with wings, have, at last, solved the great problem of flying, and some day they will undoubtedly be able to race with any bird in the sky. There are already several styles of flying, and, of course, there are several styles of violin playing, and, indeed, several styles of violin teaching.

Naturally, every teacher is convinced that he is the Messiah and he feels, as a rule, obliged to deliver the gospel of his teachings in a well established "Method."

Among the famous authors of methods the following are conspicuous:

Geminiani (pupil of Corelli).....	1680-1762
Mozart, Leopold (father of Wolfgang Amadeus)	1719-1787
Campagnoli	1751-1827
Baillot	1771-1842
Mazas	1782-1849
Spohr	1784-1859
Bériot	1802-1870
Alard	1815-1888
Léonard	1819-1890
Dancla, Charles.....	1818-1907
Kayser	1815-1888
David	1810-1873
Singer	1831-1915
Seifriz	1827-1885

Of *Tartini* we possess a valuable letter to one of his

pupils, containing sane and excellent advice on the proper manner of practicing. Unfortunately he left no method; neither did *Corelli*, *Viotti*, *Paganini*, *Vieuxtemps*, *Ernst*, *Laub*, *Wieniawski*, *Sarasate*, nor *Joachim*. *Pablo de Sarasate*, after having completed such a work, eagerly hoped for by the entire world, threw it into the fire. And *Joachim*, although he consented to the publication of a Method under his name, confessed in the preface, (as did Spohr in his), that he never had the opportunity to teach beginners. Hence, as a matter of fact, the method was written by Mr. Moser, while Joachim's work consisted only of the editing of several masterpieces of the classical school.

Special importance must be attributed to the works of *Geminiani*, as a pupil of *Corelli*, the father of the true art of violin-playing. Among the publications of the last half of the nineteenth century the method of *Singer* and *Seifriz* is deserving of praise on account of its thoroughness and completeness. The methods of *Baillot*, *Bériot* and *Spohr* are still considered the most reliable sources for fundamental rules and good advice. They are, however, by no means altogether serviceable first books.

It is evident that methods may differ. In fact, we find the most varying views on all important points and questions obtaining even among the very greatest authorities. But this should not be discouraging. All a teacher has to do is to make himself well acquainted with the doctrines of the acknowledged masters, and accept for his own use whatever may answer his judgment and his artistic conviction, and in that way establish the frame and brick-work for his own method.

(2) The Pupil's Individuality.

Change of Teachers — Adequate Material for Study — Musical Development.

The changing of teachers is a frequent occurrence among students of music. It is remarkable how many

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pupils have turned their backs on their masters, even though these were the possessors of most honored names.

Parents often complain that the teacher is either too indulgent or too severe; that the child could not get along with him, as they put it, and that he was "not a success."

No doubt the seat of the evil can be found in the fact that far too few teachers take the trouble to pay the necessary attention to the individual nature of their pupils. It is a logical conclusion that a mechanical, inconsiderate treatment of a pupil is a great and inexcusable mistake. For, human beings of different natures can, under identical circumstances, thrive no more than plants or animals of different kind. Alpine flowers require other surroundings than palm trees, and a canary bird will hardly flourish with the same treatment that is given a black bear. It is an absolute necessity to recognize the pupil's individuality in every respect, physically as well as intellectually.

But of special and profound importance is the problem of offering to the student tasks which will positively suit his individual capacities. And then, there is the question of *progress and development*. What may be easy for one pupil, say after one year of study, may be quite difficult for another after two years. It should also be realized that, while the easiest exercises are always helpful to all, even to accomplished artists, too difficult ones are most injurious and result only in endless drudgery, in bad habits, almost impossible to unlearn, and in torture to the player as well as to the surrounding world. Therefore, in selecting new material, the leading principle should always be: "not too difficult." It should be remembered that even our standard books generally contain certain portions which should be postponed until a later date. Exceedingly few books have been written with the obvious purpose of being studied, number after number. As an example, take the *Kreutzer* studies. They should be used only in doses, according to the pupil's grade, and

not on the basis of wholesale consumption, as is generally the case. Such tactics are to be strongly condemned. A person attempting a task, without being mature enough for it in all directions, is bound to destroy every chance for a sane development of technique, and to become a victim of distress and hopelessness which, necessarily, will end in despair or—in changing the teacher.

The advisability, even necessity, of changing teachers *in proper time* cannot be denied. Indeed, not the most competent teacher of the globe should object, if a serious pupil, after having thoroughly finished a course of several years with him, approaches other authorities of high reputation, in order to widen his horizon and to absorb new ideas and new inspirations. But in the case of beginners the frequent substitution of one method for another must be considered destructive in the highest degree. "Too many cooks spoil the broth." However, here too, a change may be imperative, if the parents have not exercised sufficient caution in the selection of a teacher. Unfortunately, too many are deceived by much advertised but spurious cheapness, which is invariably the source of sad disappointment. The best teacher obtainable is none too good.

The distribution of material as to difficulties within the different grades or stages of study has been outlined in various ways by leading pedagogues. This is a matter of speculation, and every acknowledged teacher is entitled to proceed according to his own conviction. A division in six grades of study has been accepted by many conservatories; there are some, however, who believe in seven, or even eight grades. The following suggestion of a "Graded Course" (pp. 131-136) may illustrate one of the many possible solutions of the problem.

Just as important as the technique, if not more so, is the cultivation of musical knowledge. This realm is usually so badly neglected that we find even a great

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many so-called professional musicians who distinguish themselves by a bewildering ignorance, and for that reason, resemble mechanical machines, or, in the best case, gypsies, more than they do genuine musicians. The trouble begins right at the start, when youngsters are kept almost exclusively at technical work on their instrument without being made acquainted in the least with the simplest and most important elements of musical knowledge. It is by no means a rare occurrence to meet pupils who, after studying two years, or more, are still in the dark about the names of all the notes within the first position, not to speak of such extraordinary things as, for instance, semitones, keys, accidentals, intervals, triads and seventh chords. And it took nearly one hundred years before the authorities of our leading conservatories began to comply with the emphatic demand of *Charles de Beriot* (see his "Violin Method") to establish regular Solfeggio Courses for all those who desire to study the art of music, as vocalists or as instrumentalists.

To be sure, almost all primers contain a conspicuous lot of musico-theoretical matter, served in one big, awkward lump of so and so many stern looking pages. Better results will be achieved when all theoretical information, dissected into many small fractions, appears interwoven with the practising material in a manner which will increase the student's musical knowledge from lesson to lesson.

It goes without saying that every serious student must also be expected, in time, to attempt the study of harmony and,—in the case of talent and inclination,—of counterpoint and composition. He should also acquaint himself with the Viola, the study of which requires only very little additional work, while it is sure to be of infinite value and pleasure in concerted music, and most assuredly, it is a case of absolute necessity to acquire a reasonable amount of technique on the piano, at least enough to enable one to play an accompaniment of moderate difficulty. Last, but not least,

one should take a deep interest in the sister arts, and in all the branches of literature.

(3) Correct Manner of Practising.

Daily Work — Progress — Marking of Music — Habits.

There cannot be the slightest doubt that it is better not to practise at all, than to practise incorrectly. No pupil in the world will practise as he should, unless he receives the most detailed instructions; but how seldom adequate directions for practising are given!

The teacher should plan and design a schedule for the pupil's work at home. He should determine how much time is to be devoted to each particular task; *i.e.*, finger exercises, tone study (articulation), scales, chords, études, and solo pieces. Besides this, he should be ready to invent devices for the correction of particular faults or disabilities in his various pupils. *Mildner*, of Prague, for example, whenever he found a pupil in the habit of letting the violin sag, fastened a small weight to the scroll and removed it after one or two minutes, repeating the procedure as often as necessary. Other contrivances may be designed for other contingencies.

Pupils lacking in rhythm may use the metronom^e, but only for a few minutes at a time. To play for hours with this time-beating apparatus would result in destroying the rhythmical impulse, so indispensable to a true musician.

The advice offered to the pupil ought to be clear and circumstantial enough to protect him from the danger of wrong methods in practising.

First of all, it should be stated how much work the pupil is capable of accomplishing. The individual physical constitution of the pupil, his will-power, his grade, his aims, as well as the nature of his other occupations, will bear a decisive influence upon this question. Beginners and persons of a delicate frame

will have to accustom themselves by degrees to work of a more arduous character. The demands upon the industry should grow from day to day;—still, individual limitations can never be disregarded. Three or four hours of daily practising may be considered acceptable, but not extraordinary; serious students will hardly feel satisfied without working five or six hours. To exceed this cannot be recommended to all, as in some cases, the consequences are apt to prove fatal to the health and indirectly to the career. Naturally, pupils differ to a great extent as to the amount of daily practising. The safest way, therefore, will be to prepare several schedules, outlining the work for one, two, three or more hours of practise; in that way, offering helpful directions to pupils of every description. The schedules as shown on pp. 129-131 are only suggestions.

The lack of ambition and enthusiasm will preclude any desirable result from the start. On the other hand, the striving for a precipitate progress is just as wrong and dangerous as the struggle to "get rich quick." We have seen some who have been utterly disgusted that they did not turn into artists after one or two short sessions of heavy and feverish practising. The enthusiasm of such people is not genuine; it is comparable to the so-called "false appetite" of diseased stomachs. Every fruit needs its time to mature, and so does success in art. In the realm of violin playing artistic maturity can hardly be expected before as many as eight or ten years have been devoted to incessant work of the most serious character.

Only if the teacher uses his influence in the right direction, will the student find the right path to *success*.

The teacher should never tire of repeating his suggestions; *i.e.*, to place quality above quantity; to study small portions at a time; to take up every passage slowly at first; to dissect it, and to repeat every little fraction many, many times, until it is

committed; never to omit for one single day technical exercises, without which even the greatest masters cannot exist; not to waste time with flourishes or rag-time; and, last but not least, never to lose heart, in spite of seemingly endless work and drudgery.

Very industrious students often complain: "The more I practise, the worse I seem to play." And, in a certain sense, they are right. Any machine if constantly used to its fullest capacity, will suffer, but only for a while. If the machine is correct, you can easily put it in good form again. So it is with the violinist. Take a good rest and when you play again you will notice the gratifying results of your hard work.

The exhausting fatigue of practising many hours in a standing position, can be greatly reduced by walking about the room and, occasionally, by playing in a sitting posture, thereby acquiring experiences valuable for the eventual participation in orchestral and chamber music performances.

It is extremely important to warn the student against one-sided development. Not a few violinists who can boast of a stupendous finger-technique, have remained deplorably in the background as regards tone production. Worse yet, they sometimes prove themselves to be incontestably mediocre musicians. These men are virtuosi in the worst sense of the word. They soon degenerate into soulless and spiritless machines to whom the honorable name of *artist* may not be applied. They have done nothing but drill their fingers, quite forgetting the main essential of violin playing — the production of a noble, warm and expressive tone.

What one expects from the violin par excellence is song, and song that is full of art. How can this be produced when the skill of the bow and the purity of musical judgment are not able to respond to the high demands made upon them?

It is self-evident that the first condition for good execution is a faultless technique of the left hand.

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Too much time and care cannot be spent on finger exercises, scales, chords and études. But the technique of the bow must be cared for with equal attention. To begin with, and most important of all, the long-drawn stroke in all its dynamic variants and nuances, between pianissimo and full tone, must be constantly cultivated, and not less a right-sounding, appealing vibrato of the left hand. Unfortunately, this severe tone-study is seriously neglected in the great majority of cases. The result is very often an insufferable, forbidding, dry, thin, glassy tone and a vibrato that resembles the bleating of an old goat.

It should be a strict principle of the student to include among his daily exercises serving to develop the dexterity and skill of the left hand, a number of studies for the development of tone, *viz.*, passages of the Cantilena character, played with as long strokes as possible. Scales or broken chords in whole notes and études of a correspondingly broad and melodic nature are especially adapted to this work. Exercises of that kind are rare in most collections of études; one should learn to find and utilize them.

Music stands alone as the one speech understood by all civilized people. The violin, more than any other instrument, opens up to the player a literally infinite series of inner meanings and feelings, and it does so with a richness of expression and an eloquence, equalled only by the human voice.

The means by which the violin expresses itself is the bow which may be rightly called the tongue of the violin. But, alone, the bow could accomplish as little as a singer's tongue without the help of the teeth, the lips, the palate, the lungs and the breathing muscles. To the fingers of the left hand is assigned the task of getting ready that tone picture which the bow will bring to life. The process of proper stopping by which this preparation is made may be compared to the process of using the letters of the alphabet in spelling, indispensable in writing, but in itself life-

less. The bow stroke is analogous to the word spoken by the living voice.

We have, therefore, in violin playing, two actions different in nature, but absolutely equal in importance. Their real meaning is only perceived in their union. Readiness of the fingers is as indispensable as the perfect drawing of the bow, and vice versa. The placing of one above the other in importance is an absolute mistake. Every earnest scholar should practise exercises that will increase his facility in both directions and in like manner. To pursue this course consistently is the only way to acquire a well balanced, highly developed technique.

Many teachers insist upon training their pupils solely by means of imitation, disapproving of elaborate annotation of violin music on account of its tendency to destroy all individual independence of conception on the pupil's part. This, however, is a conclusion as ill-founded as illogical. Before he can become an independent creator the student must have before him models whose inner and outer structure he can study and understand. The great composers—*Bach*, for example—copied, in their youth, the scores of earlier masters. Similarly young painters are made to copy the pictures of famous artists. The case is the same in all the arts. The model will exert an influence upon the student's individuality but only to inspire and fertilize, not to destroy. The teacher should, therefore, play a piece in its entirety to the pupil, in order to give him a general idea of its delivery. It is not advisable, however, to instruct the pupil exclusively by means of playing to him, as by this method the student would become a mere imitator and thoroughly neglect the development of his own individuality. The annotation of explanatory marks will prevent the pupil from wrong execution as to technique, dynamics and phrasing. Even the most gifted pupil cannot remember all that the

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teacher has put before him during the lesson, without record, and consequently with careful marking, the danger of working out any passages in a wrong way at home practically disappears.

Teaching by imitation alone cannot form an adequate foundation for instruction. If it could, diligent attendance at the recitals of good violinists would be sufficient training for the young artist. All students will, therefore, appreciate the advantage of explicit annotation of the music by the teacher, as well as the great value of his occasional solo illustrations, especially of certain passages containing problems new to the inexperienced.

Only incessant observation and most energetic discipline on the part of the teacher will protect the pupil against the danger of becoming a victim of certain bad habits, while playing, such as face-distortion, groaning, sighing, stamping, biting the lips, letting the violin sag, etc.

In the absence of the teacher the pupil should practice, as much as possible, before a looking-glass which will undoubtedly facilitate self-control.

II. VIOLIN AND BOW.

(1) The Violin.

THE violin, so to speak, is a susceptible, nervous, capricious, little object which, unless tamed with mastery, literally conquered, will provide the listener with anything but pleasure.

A scientific determination of the several functions of all the limbs, sections, joints, muscles, and fibres concerned in the action of playing the violin appears to be the more necessary in that the instrument does not offer the tone ready-made, pure and resonant, as do the piano, organ, harp, and, to a certain extent, a few other instruments not played with a bow.

To be sure, some natures, especially gifted, will, in studying the violin, succeed in doing the right thing by instinct; however, whether more or less gifted, everyone should know why each individual muscle becomes active or passive in each particular case of bowing and stopping, and the process in general as well as in detail should be entirely clear to all.

All teachers have agreed that the player's pose should be as natural and unconstrained as possible. This, however, fails to prevent opinions from varying enormously, on the simple question of how to *hold* the violin.

Some (*Spoehr* and *David*) advise raising or thrusting forward the left shoulder to give a firm support; most of the others (*Bériot*, *Singer*) condemn this as unnatural and counsel the resting of the instrument simply on the collar-bone, allowing the use of a small cushion for support, so as not to inconvenience the shoulder.

According to old tradition, the chin should provide the pressure necessary for holding the violin. A later

theory (*Courvoisier's*, for instance) delegates this duty to the jaw-bone and not to the chin. *Papini* and others are of the opinion that the chin should exert no force on the instrument.

Those teachers are responsible for a direct inconsistency who declare that the left shoulder should remain entirely inactive and yet affirm that the violin has to be held "horizontally between shoulder and chin." How is this possible? Even Baillot's instructions on the holding of the violin contain the following, rather puzzling remarks:

"*L'Art du Violon*," pp. 13-14:

"The shoulder remains drawn in

"The violin is rested on the collar-bone. . . .

"Its main body should be slanted about 45 degrees to the right. . . .

"The elbow should remain under the center of the violin and then the left shoulder will accordingly *tend of itself* to support the instrument and a voluntary raising of it is avoided (?) and a consequent contraction of the chest. . . ."

"The violin is held horizontally."

Now, all this is not consistent, especially when one tries to follow out an example prescribed by *Baillot* and illustrated by a figure. On page 14, he says: "To prove that the violin *is held firmly by the chin and shoulder*, loosen the left hand, and after taking the fingers softly and carefully away from the neck, drop them. Now then, if all the conditions of the position of the body have been complied with, the violin will, of itself, remain in its level position."

We earnestly recommend this experiment to every one to see whether such a horizontal position is possible without a distinct forward thrust of the shoulder, and, indeed, a raising of it.

The next important question, how to hold the neck of the violin, is likewise answered in quite contradictory fashion.

Not a few advise holding it between the first section (joint or crease) of the thumb and the root-joint of the

index finger (*Baillot, Spohr*). Others support the principle of its resting on the middle section (lower joint) of the thumb, for instance, *Courvoisier*, who also prescribes different levels for the root-joint of the index finger, depending on the string being used.

Mr. Hermann Schroeder (in his Preis-Violin Schule) explains that the neck should lie *on* the root-joint of the index finger, while the first thumb section touches its other edge lightly. *Karl Wassmann* describes the most original, if not peculiar, grasp in his Neue Violin Methode, which is (or was) used at the *Karlsruhe Conservatory*. "The neck rests on the thumb's tip, pointing outwards, while the root-joint of the index should not come in contact with the neck at all."

Several "Methods" answer this fundamental question quite indefinitely, and some not at all.

When we have weighed the pros and cons of these heterogeneous views, we come to the following conclusion: The strongest guaranty for the mastering of an instrument is presented by nothing of greater worth than by its solid, restful position, its stability. What else can assure the accuracy of the fingers in stopping? Imagine the perplexity of a pianist, organist or harpist whose instrument suddenly began to dance or to waver back and forth!

Could such a quiet, firm basis, or position, for the violin be assured as for the piano or organ, much toil would be spared us. Now, about one thing there can be no doubt: the left hand should in no case be strained by the *holding* of the instrument, for its function is literally *to play*.

Hence, the question:— how and where does the violin rest? By reason of its structure, it demands as flat a support as possible, if it is really to remain still. The solution of the problem is clear; the collar-bone, a part of the chest, and the shoulder should unite to give the desired foundation. Not to strain the shoulder, the use of a cushion is advisable, but this should be absolutely broad and flat, corresponding to the shape

of the violin; it should be neither too hard nor too soft, but of an elastic nature, willingly responding to the pressure of the violin, for in this way, with the help of a very moderate and steady pressure of the jaw *and* chin, the necessary firm position may be given to the violin.

The chin-rest was invented by *Spoehr*. This wonderful invention must be considered a God-sent blessing to us; but there are always people in this world who are hard to please. Some of them have tried to improve *Spoehr's* invention, claiming that the contact between chin and violin is destructive to tone production. In our estimation they have not succeeded; rather to the contrary. The golden age of violin playing, which has produced the very greatest masters of all times, fared pretty well without that "improved" chin-rest, and the tonal beauty of the violin never suffered from contact between the chin and violin.

As far as the action of the thumb is concerned, this does not consist of any pressure upon the violin's neck, as this would hamper the hand's freedom of motion. Rather, the thumb's particular service is to provide a counter or basis for the pressure of the stopping fingers, gliding back and forth together with the latter, in shifting. That the thumb is not so much a means of gripping as one of support becomes evident from its action in very high positions, when only the extreme tip comes into contact with the violin's neck.

The contact between index finger and neck is constant, except in the vibrato and when playing in higher positions, *viz.*, from the fifth or sixth on.

As to the attitude of body, arm, hand and fingers the following rules have always been accepted with unanimity:

The player, standing on the left foot, while the right foot is placed one step forward, must preserve an erect posture.

The left arm must be held high enough to bring the scroll to the level of the eye line, and it should not be

kept in front of the player's face, but slightly to the left.

The elbow is to be held well under the violin and it has to be moved conspicuously towards the right, when playing on the two lowest strings.

The wrist must be curved moderately in an outward direction, and the fingers must be held above the strings, well rounded and ready to fall at any desirable place with the greatest possible flexibility.

All these rules refer principally to the first position (Illustrations 1 and 2.)



1. First Position, from left.

An absolutely uniform holding of the violin, *viz.*, an *unchanged* condition and attitude of arm, hand and fingers equally answering all cases, is non-existent. Different problems in this world, demand different treat-

ment, and the various problems encountered in playing the violin cause many modifications in its holding.



2. First Position, from right.

All the particulars about the hands' attitude in the different positions will be found in the chapter on positions (pp. 34-35).

(2). The Bow.

In the problem of bowing, the first questions that enter into consideration are, how the bow is to be *grasped* with the fingers, and how the hand and arm are to be applied to their task.

In several books (*Spoehr, David, Casorti*) the directions say that the thumb, curved convex, should be placed with the inner corner of its point on the stick, and the outer corner in close touch with the edge of the frog.

Baillot says: "The thumb should *not* be curved and its tip should extend about two lines beyond the stick."

Courvoisier, whose book, "Technics of Violin-Playing," has attained marked consideration through the recommendation of *Joachim*, avers that the thumb need not be bent to any considerable extent, but should be pressed *into* the fork-shaped opening of the frog.

For the four fingers, likewise, various rules are set up. Now it is that they are to be pressed close together and remain in close neighborliness, touching the stick transversely from the first crease of the index finger to the extremity of the little finger (*Bériot*); now they are to be set in a perpendicular position against the stick, which is to be held uninterruptedly with the first joints of the fingers (*Tours*). "The little finger," (by the way, a veritable mischief-maker in both hands), "should always touch the stick with its tip;" — so preach some; "never," others; "sometimes yes, sometimes no," the third group of advisers.

Like a compromising modification of these different opinions sounds the following advice of *Spoehr*: "The first condition of an even bowing is that the bow shall remain constantly parallel with the bridge, and at right angles with the strings. In order that the hand may hold it in this position the bow must be allowed to move back and forth between the thumb and middle finger. In the case that the bow is drawn down, the stick will more and more approach the middle joint of the index finger, the little finger, in the meantime, gradually withdrawing from the stick. While, during the up-stroke, the bow will be brought back into the cavity of the first joint (*viz.*, the crease) of the index finger, and the tip of the little finger will slide out somewhat beyond the stick," *i.e.*, it will come in contact with the stick again.

We find ourselves in quite a similar dilemma with the wrist, which we are advised to hold now high, now low, now in between.

As to the level of the right arm, we learn from various

sources that it should be as low as possible, and likewise that it should be rather high, and, lastly, that its height should be gradually modified, according to the string in use!



3. Playing at the Frog.

And, after perusal of all and sufficient respecting of each authority, we find ourselves as wise as before, and we ask ourselves: What is true and what is false?

Let us begin with the fingers. We know that they, together with the thumb, must constantly and at all times, control the stick—the acknowledged seat of all the marvels of bowing.

Therefore, it stands to reason, that they should always be in contact with the stick and that the thumb should *not be held within the fork-like opening of the frog.* The



4. Playing at the Point.

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thumb must be placed firmly against the frog, and to use Mr. Courvoisier's words, in such manner "that the nail of the thumb will set against the metal band which receives the hair as it enters the frog."



5. Playing at the Centre.

For the four fingers no uniform, single rule can be made which will suit all cases, as the fingers have such manifold problems that almost continual modifications become necessary in their attitudes and actions.

If one is playing near the "frog," it will be important that the bow be held with the first joints of the fingers, *viz.*, near the tips. In this case the tip of the little finger rests on the stick to keep up the balance of the bow.

If one draws the bow to its upper end, the motion of the hand will necessarily be a gradual one, so that finally the second knuckle of the index finger will be upon the stick, the little finger-tip having palpably withdrawn itself from the stick at the same time. When moving the bow from point to frog, the same actions have to take place, in reversed order. (Illustrations 3, 4 and 5.)

The index finger's pressure upon the stick, when playing with the upper part of the bow, is conditional in the case of producing a powerful tone; for a pianissimo stroke all the fingers will have to be held vertically upon the stick, even when playing at the point. This particular case entails an unusual raising and convex curving of the wrist. (Illustration 6.)

It may be established as a rule that for all strokes with the lower half of the bow, especially near the frog, the little finger-tip should rest upon the stick, while for all strokes with the upper half, especially at the point, the little finger will swing free, the fore-finger being tightly attached to the stick, except in pianissimo as pointed out above.

How high to hold the wrist may be determined by the fact that the hand must always be in a position to make the proper lateral motions. For example, all playing at the frog would be impossible with the wrist either too high or too low. The finger-tips and the lower part of the hand must not come into conflict with the strings, as would happen when, with the wrist too high or too low, one is playing near the frog. In the down-stroke the wrist loses more and more of its curvature, but should never become concave, save in the one instance of the down-stroke staccato, where the stick must point towards the player, a result only obtained by a direct sinking of the wrist, (see p. 91).

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And now for the arm's level. Simply trying it will establish the fact that playing on the E-string requires



c. Playing at the Point, in pianissimo.

the lowest, on the G-string, the highest posture. It is a matter of common sense to strike it right.

Many teachers not only insist that the arm should remain in the *lowest* position, but in order to prevent the upper arm from moving, they instruct their pupils to place a book between arm and body. What a mistake! Here a demonstration is necessary to illustrate that no stroke from frog to tip can be drawn without setting the upper arm in motion at a certain point.

Let the pupil move the bow from point to center; then, by holding his upper arm firmly, it can be clearly proved to him that the frog can not be reached as long as the upper arm is prevented from making the necessary motion.

From which we can draw the simple rule that, when using the upper bow, the *lower arm*, and when using the lower bow, the *upper arm*, should be employed.



7. "Crescent Stroke" at the Frog.

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Continued) In the so-called *wrist stroke* only the hand must move, the arm keeping entirely motionless.

Upper arm, forearm and hand are related to each other as the big and little wheels of a clock. All move, though not always visibly or with equal speed.

No joint should ever be stiff; the shoulder-joint is as necessary for certain strokes as the elbow, wrist or



8. "Crescent Stroke" at the Point.

finger joints are for other strokes. The upper arm will have to perform two kinds of motion, one lateral, in the case of using the lower half of the bow; and one, perpendicularly, in passing from one string to another.

The endeavor to prevent the bow from slipping back and forth between bridge and finger-board, and keep it steady on one particular spot of the strings, has originated the so-called "*crescent stroke*."

The conspicuous forward pointing of the unemployed end of the bow at the beginning and at the conclusion of every single stroke, and the curve hereby described by the hand are the features responsible for the characteristic name given to that kind of bowing (Illustrations 7 and 8).

More about the management of the bow will be found in the chapter on bowing (pp. 74-105).

III. STOPPING.

(1) Fingers' Shape, Attitude, Attack and Pressure.

STOPPING means to place a finger-tip on a string with enough pressure to change the string's original length and pitch.

In order to provide for a crisp and sound articulation, the fingers should constantly preserve their correct shape and attitude. They should be well rounded, the tips being held exactly above the fingerboard, always ready to strike the strings at the desired places. The attack upon the strings, *viz.*, the fingerfall, should be firm, without stiffness, the entire finger being moved from the root joint, and hitting the string, as it were, with the weight of a little steel hammer, but with much elasticity. It is not advisable to hold the fingers too perpendicularly on the strings, but somewhat slanting towards the player. Beware of striking the string in such a manner as to pull it sideways, towards the left or right, out of its ordinary position. Great care should also be taken to prevent the fingers from picking the string when leaving it. This is done for a special effect only in connection with sliding downward, as well as in certain grace notes and in the left hand pizzicato.

The pressure in stopping is not always alike. We may distinguish three principal grades, each being subjected to more or less minute shading. An average or medium amount of pressure will be applied to general passages of any description. An increased pressure is needed for the production of the vibrato; while a lesser degree of pressing should take place in the action of shifting, and particularly in that of sliding.

(2) Distances.

It must be realized that the placing of a finger-tip on a string creates a new string, that is to say, one of different length, upon which only the section between finger-tip and bridge will vibrate and sound, while the part between finger-tip and nut will be dead and mute.

The shorter the string, or, the nearer to the bridge the stopping finger is placed, the higher the pitch, owing to which an open string will sound lower than any note produced upon it by means of stopping.

The fingers, when stopping one by one in natural progression,—up or down,—will perform a series of *seconds*; minor, major, or augmented, as the case may require.

The smaller the second, the *closer* together will the finger-tips be placed, and, as a matter of course, *closest* in a minor second, this being a distance of only-one-half tone.

But the proportions of size are not alike among the different sections of the fingerboard. This may be described as follows:

When playing a scale from the open string through one octave, we reach a point which is the exact center of the string and at the same time its first octave. In stopping the note of this octave we produce a new string, which is just half as long as the original string. Dividing this new string into halves, we will have to play the seven notes of the scale within a space which is half as large as the space we had originally for the same scale notes. Theoretically, this experiment could be repeated *ad infinitum*, but not practically, for obvious reasons, the distances becoming too small for further manipulation. As we approach the higher sections of the strings, the space for the production of the seven scale notes gets more and more limited, and finally the finger-tips would be too crowded to perform the scale.

But all this does not change the fact that the positions are all alike as to their inner and outer structure, and

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proportioned much like the leaves of a tree, large on the lower branches, small on the highest twigs, but all of them built on the same plan.

The comparative proportion of distances and intervals answers the same principles in all the positions. So the compass of producible notes, the arrangement of half and whole tones, as well as of all the intervals, will always be alike and identical in all the positions; and on this basis we shall be able to establish all the *formulas* of fingering for scales, chords and other tone combinations, necessary for a systematic manner of playing.

(3) Positions.

Position means placing the left hand on the violin's neck in such a manner that the fingers will be enabled to control a particular section of the fingerboard and to produce a limited number of notes without shifting, the first finger stopping the lowest, and the fourth finger the highest note, on every string. The entire compass of a position is demarcated by its lowest note, — first finger on the G string, and its highest, — fourth finger on the E string. Theoretically speaking, there are as many as twelve positions, but of these, only seven or eight can be used in the practical sense of the word, *viz.*, uninterruptedly, for passages of considerable length. To use a very high positon for runs and passages to the extent it is done within the lower positions, is impossible, on account of the very narrow space at the upper sections of the fingerboard.

It should be realized that every position, practically, allows the left hand to be placed at three different levels. To illustrate this, we may play the three scales of C major, C flat major and C sharp major in succession, all in the first position. In doing this, the hand will move from one key to another, as in shifting, and still, theoretically speaking, it will remain in the first position for each of the scales. The level of a position, therefore, can be either high, low or average.

In considering the above statement, it will be easy to observe that *the hand can be in two different positions at the same time*, that is, without shifting.

The example in the upper line is to be played in the first position. By changing the key enharmonically, the hand, without having been moved, appears to be in the second position.

It follows that the hand can be in two adjacent positions at the same time, the lower position appearing at its higher, and the upper position at its lower level.

(4) Attitude of Arm, Elbow, Hand, Wrist and Fingers in the Different Positions.

The rules as given for the first position (pp. 20-22), hold good for the so-called *half* and also for the *second position*.

In the *third position* the hand is brought into contact with the violin's front rib, the lowest edge of which must be close to the wrist, the neck remaining between thumb and forefinger, as is the case in the first position; the thumb approaching the violin's body, (Ill. 9 and 10).

The *fourth position* may be considered a high third position, with the distinction that the hand is held more perpendicularly, its palm in that way slightly approaching the front rib of the violin, and with the elbow pushed somewhat farther towards the right side, which improves the facility of the fingers' command of the finger-board.

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In the *fifth position* the wrist moves away from the violin's neck towards the right, while the violin's front rib gets into close contact with the ball of the thumb. This is possible only by means of a decided thrust of the elbow towards the right. The forefinger's root-joint should remain in touch with, or in the immediate vicinity of the violin's neck, at least, up to the fifth position, in order to secure the utmost firmness of hand and fingers (Illustrations 11 and 12).

The *sixth position* can be managed like a high fifth position.

With the *positions ascending*, arm and elbow have to move gradually towards the player's right side (Illustrations 14-16).



9. Third Position from left.

ATTITUDE IN THE DIFFERENT POSITIONS. 37

The *thumb's* attitude remains almost unchanged up to the *fourth position*. In the *fifth* and *sixth positions* its first joint and crease serve as the necessary support to the violin's neck, and from the *seventh* on, its tip alone serves as the support.

There is a striking similarity, as to technical action, between the 1st and 2d, the 3d and 4th, the 5th and 6th, the 7th and 8th, as well as between the remaining highest positions.

The directions given above may be modified, more or less, according to the hand's size and individual qualifications.

To be sure, there are cases in which it is impossible to hold the hand and the fingers according to any rules given, *e.g.*, in playing double-stop tenths, or diminished seventh chords on four strings (Illustrations 22 and 23).



10. Third Position, from right.



16. Ninth Position, from right.

(5) Identical Notes in Low and High Positions.

With the exception of the notes, lower than the *D* string, almost every note can be produced on different strings, *e.g.*,

(a) (b) (c)

 I IV I I III V VI I II I III VII IV XI

As the Roman figures indicate, the use of different positions is unavoidable. Excepted are only the three notes unison with the upper three open strings which do not

absolutely require different positions. Instead of the positions, used in above example, for illustration, many other positions could be used.

There is a coincidence of fingering between certain low and high positions, identical notes requiring the same fingers, although on different strings.

(a) E A D (b) E A D (c) E A D
 I. Pos. V. Pos. IX. Pos. II. Pos. VI. Pos. X. Pos. III. Pos. VII. Pos. XI. Pos.

This coincidence of fingering occurs between the following positions:

- (a) I-V-IX;
- (b) II-VI-X;
- (c) III-VII-XI.

(6) Shifting.

Shifting means to move the hand from one position to another, up or down.

The reasons for shifting are either *simple necessity*; that is, to find a note beyond the reach (compass) of the present position; or, the *intended purpose* of producing the effect of a portamento. (See p. 47.)

Shifting is performed by means of either skipping or sliding, and the latter can be either audible or mute.

In passages of lively character the sliding should not be heard, as a rule, except when two notes of distant positions are slurred; *e.g.*,

The first finger, while shifting four times in succession, remains on the string and, in that way, performs a sliding, which, however, ought not to be distinguished as such.

The pressure of the finger's tip upon the string must be lessened considerably. The third finger shifting from the ninth down to the first position, has to produce a plainly audible sliding or portamento. Accordingly the finger's pressure will be somewhat harder than that of the first finger, but not quite as firm as in the regular stopping of average passage notes. In the first measure of the above example we see an illustration of the rule that the shifting within passage notes of longer duration generally calls for a more elaborate sliding effect, than between short and lively notes. The concluding note F sharp in the last measure should be reached in a quick and energetic manner of shifting, in spite of its' long duration, in order to preserve the vivid character of the passage.



17. Shifting up, from 4th to 7th Positions.

To bring about the change in the attitude of arm, elbow, hand, wrist and fingers, more or less conspicuously in the different positions, it is necessary to prepare such a change in advance, by means of an appropriate action of the thumb and wrist.

In going up to high positions, the thumb has to be pulled towards the right; in going down to the lower positions, it has to be stretched back towards the scroll, and in both cases reaching far enough, to get what might be termed a support of the new position. The wrist always moves with it. In shifting from high to lower positions, the thumb should reach back as much as possible to the desired position, touching the lower edge of the neck with its first joint, but changing immediately to the usual attitude, as soon as the new position is reached by the fingers. Together with this action of the thumb, the wrist has to be thrust backward; *viz.*, in the same direction as the thumb (Illustrations 17 and 18).



18. Shifting down from 3d to 1st Positions.

(7) Sliding—Portamento.

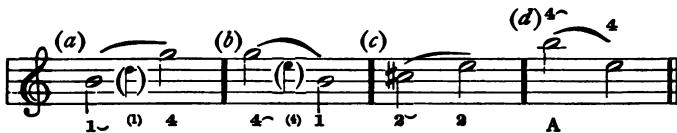
Sliding is the means of carrying the sound of differently pitched notes to each other through all or part of the intermediate tones, and connecting them, as it were, by a musical bridge.

The technical term for this effect is "portamento," derived from the Latin "portare,"—to carry. To use the expression "portamento" in the sense of "sostenuto" cannot be recommended.

In the portamento of a singer all the intermediate notes will be heard; not necessarily so on the violin.

We have two kinds of sliding, performing it either with the finger of the beginning, or with the finger of the concluding, note.

1. In the examples (a), (b), (c) and (d), the finger of the first note has to slide. In (a) and (b) it slides until the position needed for the concluding note is reached; in (c) and (d) the same finger is used also for the concluding note, and therefore all the intermediate notes are heard, while in (a) and (b), only part of them are made audible.



The smaller notes in brackets must not be heard; they only indicate the place from or towards which the sliding finger has to move.

In going up, as at (a), the concluding finger should arrive at its new place on the fingerboard with conspicuous energy and bold effect.

In going down, as at (b) the sliding finger must, at the moment of reaching the new position, leave the string as though about to pluck it, in order to make the concluding note B sound crisp and clear.

2. In the examples (e) and (f) the sliding is done by the finger of the concluding note. As a rule two adjoining fingers are used. Special care must be taken to make the starting note of the sliding finger inaudible. All the intermediate tones are to be heard.

The moment the sliding begins the finger of the preceding note must leave the string.



When the two notes are not to be slurred, the sliding effect can be connected with the first, as well as with the second stroke; e.g.

Style of writing

(a)

1 4 4 1 1 4 4 1

Style of playing

(b)

1 (1) 4 4 (4) 1 1 (1) 4 4 (4) 1

It is a matter of taste to decide which of the two styles may be given the preference. In the majority of cases the style illustrated at (a) seems to be more satisfactory.

In the first attempts one should not hesitate to play the above examples with the grace notes plainly audible, until the task may be ventured to make them inaudible. To succeed in this, the pressure of the sliding finger tips must be much diminished, and the fingers should be more slanting than usual, in order to bring the inner, fleshy portion of the tip into contact with the string; this will insure almost with certainty that velvety and soft sound-quality which we admire in a beautiful portamento.

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Last, but not least, the rule must be strictly observed, never to keep a finger on the string other than the one which is sliding.

(8) Grace Notes.

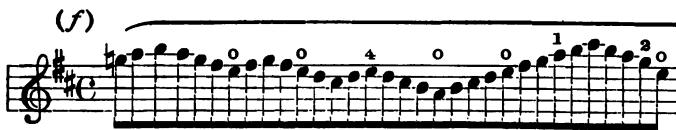
The brilliancy and crispness with which grace notes should always be played calls for more or less distinct deviation from the usual manner of stopping.

In grace notes, lower than the principal note, (*a*, *b* and *c*), the firmness of the fingerfall must be increased. Should the grace notes be higher than the principal note, the fingers, in leaving the string, must pluck the latter in a plainly audible manner, (*d* and *e*). In longer series of grace notes, the fingertips must strike the strings with increased power, while the pressure of the bow, as a rule, is somewhat reduced, (*f*).

Musical examples illustrating grace notes:

- (a)**: Violin part in 3/4 time, treble clef, key of A major (two sharps). Shows grace notes (short vertical strokes) before the main notes (dots). The first two grace notes are lower than the main note, and the third is higher.
- (b)**: Violin part in common time, treble clef, key of A major (two sharps). Shows grace notes before the main notes. The grace notes are higher than the main note.
- (c)**: Violin part in common time, treble clef, key of A major (two sharps). Shows a series of grace notes (vertical strokes) before the main notes (dots). The grace notes are higher than the main note.
- (d)**: Violin part in common time, treble clef, key of A major (two sharps). Shows grace notes (vertical strokes) before the main notes (dots). The grace notes are higher than the main note.
- (e)**: Violin part in common time, treble clef, key of A major (two sharps). Shows a series of grace notes (vertical strokes) before the main notes (dots). The grace notes are higher than the main note.
- (f)**: Violin part in common time, treble clef, key of A major (two sharps). Shows a series of grace notes (vertical strokes) before the main notes (dots). The grace notes are higher than the main note.

Compare with example *g*



Compare with example a.

(i)



Compare with example e.

The stress (accent) generally lies on the principal note as indicated by the sforzato mark ($>$) in the examples of (a) to (e). However, there are cases, especially in passages of quick and lively character, in which the accent is given to the *first* of the grace notes, (g and h).

The grace notes represent an ornamental embellishment, not essential to the inner nature of a passage, but of a certain influence upon its rhythmical structure.

There used to be, in olden times, an endless number of designs of grace notes, and an endless list of names to them, most of which are obsolete and forgotten today. Only a few are still in use; e.g., *A poggia tura*, (i) *Gruppetto*, (j), *Mordent* (k), *Turn* (l) and *Trill* (see pp. 50-52).

Style of writing

(i)

(j)

Style of playing

Appoggiatura. Gruppetto.

(k) ~ ~

(l) ~ ~

§ §

Mordent. Turn.

There has been a great deal of heated controversy among our musical forefathers in regard to the correct manner of performing every kind of grace notes.

It seems as though grace notes were governed by the rules of fashion, and for that reason, permanent rules cannot be given.

Philipp Emanuel Bach has always been considered to be one of the best authorities. His work, "*The True Manner of Playing the Piano*," contains a much valued treatise upon the subject.

(9) Trill and Tremolo.

There are three kinds of *trill*, (1) the *sustained* or *common trill*, (a-d), (2) the *chain trill*, (e), (3) the *short trill*, (German "prall triller") (f). The family of the sustained trill also includes (a) the *accompanying trill*, (b) the *double trill*, played in double stops, as well as (c) the *finger tremolo*, a trill-like treatment of broken intervals or chords, either in single or in double stops (d).

TRILL AND TREMOLO.

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Without grace notes.



With grace notes.

The principal features of beauty in a trill are, perfection of rhythmical evenness, rapidity, and a certain kind of pulsating sound-quality, reminding the ear somewhat of a song-bird's warbling.

To be sure, in attempting to make a good trill, a finger should be moved from its root joint, and it should hit the string with as much firmness and elasticity, as

though it were a little steel hammer, directed by a spring, the hand's body, in the meantime, remaining as quiet as a rock. The moment stiffness sets in, the hand begins to take part in the fingers' action by a sort of untimely trembling and shaking, with the result of anything but an acceptable trill.

Not to keep a trill within the full rhythmical extent of the principal note, is a very common mistake. Another still more intolerable imperfection is to play the upper note of a whole tone trill too flat!

To prevent all such faults, it is necessary to study the trill in a very moderate tempo at first, until the independence and strength of the fingers are sufficiently developed to guarantee the accomplishment of all the fine qualities expected of a perfect trill. Any scale may be taken up, and trills, lasting from one to four measures each, should be played upon every degree of the scale.

The rules as to the employment of "after beats" or concluding grace notes have never been completely agreed upon. Generally they take place after a long trill, and also after the last trill of a chain, but not within the latter, (*a, c, e*).

Short trills are played with and without "after beats," as the taste of the composer or of the player may decide, (*f*). We remember the time when it was considered shocking to play a trill without concluding grace notes. At the present it is almost a rule to finish the trill without any further additions.

The finger's action in short trills is different from the other kind, as it requires a sort of reckless striking of the string, much in the manner of letting loose a powerful spring for a moment.

There are no special rules for the production of the double trill, nor for that of the finger tremolo.

The study of the trill is extremely tiring for the fingers. Great caution is necessary to prevent the danger of overtaxing the capacity of their muscles and to protect them against after-effects which may be injurious and sometimes even incurable.

(10) Harmonics.

Harmonics are sounds of a flute-like tone color, produced by means of a greatly diminished pressure of the fingertips in stopping. The touch must be so light that neither the tip nor the string will be brought into contact with the fingerboard.

There are *natural* and *artificial* harmonics.

The *natural harmonics* can be found on every string alike at certain places. These places are, taking the open string as a basis, in an ascending direction, its third, octave, fifth, third, octave, fifth, octave, third, and so on. On the G string, they are:

Style of writing

G string

Actual sound

Diagram description: The top staff shows the G string with various harmonic marks above the notes. Below these marks are fingerings: 2, 3 = 1, 4 = 2. The bottom staff shows the corresponding notes being played on the G string.

On the other strings exactly the same intervals can be found at the analogous places.

The artificial harmonics are performed by means of two fingers, the lower one stopping the string firmly, in the usual way, and the higher finger touching the string lightly, as described above. The first finger is mostly used for the lower stop, and either the 3rd or 4th finger for the harmonic.

Style of writing

(a) (b) (c) (d)

Actual sound

Diagram description: The top staff shows four groups of notes labeled (a), (b), (c), and (d). Each group consists of a lower note with a stop and an upper note with a harmonic. The bottom staff shows the corresponding notes being played on a string, with the harmonic finger indicated by a small circle above the note.

In example *a* the third harmonic requires the stretching of the little finger for the tone E. The other examples illustrate *double harmonics*. These contain either two natural harmonics, (*b*), or a combination of both kinds, (*c*), or two artificial harmonics, (*d*).

The difficulty of double harmonics is increased to a still greater extent, if unequal stretching of the fingers be needed.

To produce well-sounding harmonics, the bow's distance from the bridge and its pressure upon the strings must be duly considered.

(11) The Pizzicato.

(*a*) With the right hand.

The *pizzicato* is produced by means of plucking the strings in a style usual with the harp or guitar. It can be done with almost every finger of either hand, but generally the forefinger of the right hand is used. In quick passages the first and second fingers of the right hand are sometimes employed, alternately; also the thumb is of use in certain cases.

The violin is held, as usual, and the right hand thumb is stemmed against the fingerboard, about one inch from the latter's broader end, which enables the forefinger's being moved from its root joint, to pluck the string with the inner, fleshy portion of its tip. Beware of ever picking the strings with the *finger-nail*. The hand and forearm must preserve a horizontal position (Illustration 19).

The left hand finger's pressure in stopping must be very firm.

In chords the picking may be done either as usual, or by means of percussion, swinging the whole hand in a high semi-circle above the violin and hitting the strings, as simultaneously as may be, with the first phalanx of the forefinger, the latter being kept well stretched out and limber (Illustration 20).

The effect of pizzicato chords of this kind in connection and alternating with regular strokes of the bow

THE PIZZICATO.

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19. **Pizzicato, usual way.**

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20. Pizzicato, from above.

has been very happily used by Wieniawski in his famous mazurka "Kujawiak," e.g.:



21. Arco and Pizzicato, alternating.

Hold the bow very firmly, but without the coöperation of the index finger which has to take care of the pizzicati (Illustration 21).

The lowest part only of the bow is to be used.

The use of the right thumb for the pizzicato while placing the lower (tail piece) end of the violin between one's body and right arm can hardly be considered advisable.

Dynamic effects can be introduced in pizzicato passages to great advantage.

(b) *With the left hand.*

The 3rd or 4th fingers are mostly employed in the left hand *pizzicato*, (a) sometimes the 2nd, but less often the 1st.

There is a combination of bowing and plucking at the same time, known as, "*arco con pizzicato*," (b).

Descending passages are often played with left hand pizzicati, especially in works by *Paganini*, (c). Every finger, leaving the string, actually plucks the following note.

This represents a task which requires the greatest strength and energy of the fingers. Be sure to place the inner, fleshy portion of the fingertips on the string, and make them perform the plucking in a perfectly horizontal direction. Notes which cannot be plucked are played by the bow with a certain *battuto* stroke, near the point, up-stroke direction. The little crosses connected with notes indicate left hand pizzicato.

(a)

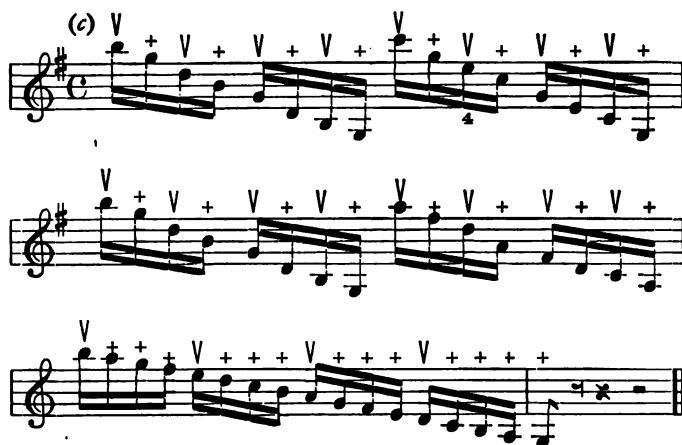
bizzz (with 4th finger)

(b) *arco.*

pizz. with second and fourth.

THE PIZZICATO.

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IV. FINGERING.

Introduction.

THE correct manner of fingering on the violin is based upon certain *formulas* established in accordance with the natural conditions of the instrument as well as with the inner structure of all the fundamental forms of music, *viz.*, of the intervals, scales, and chords, producible on the violin.

Fingering in this sense is either *regular* or *irregular*.

Regular fingering is based upon systematic *formulas*, giving to every finger its own place within the compass of a position as well as in shifting, these formulas being designed for *intervals, scales and chords*.

Irregular fingering, deviating from the above fingering more or less in detail, allows a finger to occupy a place different from that provided for in the formulas.

A. Regular Fingering.

It would require too much space to enumerate and illustrate all the formulas necessary for the fingering of the intervals, scales, broken chords, double stops, 3 and 4 part chords and chromatics. Any reliable book of scales and chords will offer all desirable information and details in that direction. It may not be out of place, however, to offer the following explanatory remarks to the reader.

(1) *Intervals.*

Intervals represent the raw material for the establishment of scales, chords and practically of every musical tone combination.

Any interval can be built on any tone as a basis.

(2) *Scales.*

The nature (or size) of every particular second as found between the notes (or degrees) of a scale, and the order in which these different seconds follow each other, represent the characteristic features of a scale, knowledge of them being, therefore, of the greatest importance in stopping.

Any scale can be built on any tone as a basis.

One and two octave scales do not necessarily require shifting.

A scale, exceeding the compass of two octaves, cannot be played in one position, but requires shifting. Only the scales of G, A_b and A may be played up to the C on the E string, without leaving the first position.

(3) *Chords (Broken).*

While the scales consist of seconds only, the chords contain all intervals producible. By playing the chords broken, the nature of every interval is plainly demonstrated.

Any chord can be built upon any note as a basis.

One and two octave chords can be played within one position.

Chords, exceeding the compass of two octaves, require shifting. Only chords upon G, A_b and A (on the G string) may be played up to B or C respectively, on the E string, in the first position.

(4) *Double Stops.*

Every interval is producible as a *double stop* on two adjacent strings.

The distances within the intervals, different in every position as to size, increase the difficulty of *double stops*.

to a great extent; still more, the influence of the harmonic conditions. A note which sounds correct in one double stop will not satisfy the ear in another, unless it be *tempered*. In other words, notes which sound identical on the piano,—say F sharp and G flat,—must be played differently on the violin. The ear must become very experienced and the fingers very skilled in order to find the right path in this labyrinth of harmonic discriminations.

It must be remembered, however, that, for a satisfactory treatment of double stops, it is imperative above all that the *bow* should constantly have *both strings* under control.

When practising, very slow tempo and firmness in stopping are important conditions at the beginning. As soon as a lively tempo can be attempted, the fingers' pressure must be diminished considerably, in order to facilitate the rapidity of shifting. This is of special importance in the study of octaves. As a general rule, the fingers should be held rather slanting, except in seconds, thirds and fourths.

Tenths and primes, on account of their formidable stretching requirements, will necessitate an unusual position for the entire hand and fingers, the first finger stopping the string with the outer side of its tip and the thumb supporting the violin's neck with its extreme tip (Illustration 22).

It may be mentioned that the purity of double stops often requires an uneven finger pressure on the two strings. If, for instance, a fifth, stopped with one finger on two strings, should sound wrong, the tone which is untrue in pitch can easily be corrected; *i.e.*, when too low, by increasing; when too high, by decreasing the finger's pressure on that string. By the way, in double stop fifths, it will be well to hold the left elbow somewhat toward the *left*.

As in the trill practise, so in the study of double stops, especially of primes and of tenths, over-exertion should be avoided, as being dangerous to the muscles.

REGULAR FINGERING.

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22. Doublestop Tenth.

(5) *Three and Four Part Chords.*

Triads and seventh chords, as well as all their inversions, can be built on any tone as a basis.

Complete Seventh Chords are possible only on four strings; using three strings, one or two of the chord notes will have to be omitted.

The attitude of hand and fingers is strongly influenced by the nature of the chord. In some cases all rules have to be disregarded in order to produce the desired notes (Illustration 23).



23. Diminished Seventh Chords on Four Strings.

The finger pressure should be somewhat more firm than in average passage playing. All the chord notes

should be stopped as simultaneously as may be. The fingers should remain on the strings, unless the two upper notes are held sostenuto and vibrato, in which case, the lowest two notes are to be abandoned.

Good accomplishments in chord playing depend to a great extent on a proper and skilful treatment of the bow (pp. 86-88).

(6) *Chromatics.*

Chromatic passages, single or double stops, can be played with regular fingering as well as by means of the glissando; only the primes, the tenths, and the 3 and 4 part chords *always* require the glissando style.

The finger pressure on the strings should not be too heavy, as the finger tips have to be moved with great elasticity and energy, producing an impression rather of skipping than of sliding.

An important matter for consideration is presented by the *size of semitones*, varying conspicuously in the different positions.

(7) *Influence of Positions upon Fingering.*

When playing the same passage in different positions, every note will require a finger different in every position. (For exceptions see "Identical notes in low and high positions," pp. 42-43.) The semitones, too, will be placed between other fingers in the different positions. For instance, we see in the examples

First Position.
(a)

Fingers:

Second Position. $\frac{1}{2}$ $\frac{1}{2}$

Fingers:

(b)

Degrees of the Scale : I II III IV V VI VII VIII II III

The diagram illustrates two musical staves. The top staff, labeled '(a)', shows a melody in first position. The bottom staff, labeled '(b)', shows the same melody in second position. Both staves are in common time and G major (one sharp). The first staff has fingerings (1, 2, 3, 4, 5, 6, 7, 8) and a key signature of one sharp. The second staff has fingerings (2, 3, 4, 5, 6, 7, 8, 9) and a key signature of one sharp. Brackets above the staves group the fingerings into pairs: (1,2), (3,4), (5,6), (7,8) for staff (a); and (2,3), (4,5), (6,7), (8,9) for staff (b). The first staff starts with a whole note (I). The second staff starts with a half note (II). The third staff starts with a half note (III). The fourth staff starts with a whole note (IV). The fifth staff starts with a half note (V). The sixth staff starts with a whole note (VI). The seventh staff starts with a half note (VII). The eighth staff starts with a whole note (VIII). The ninth staff starts with a half note (II). The tenth staff starts with a whole note (III).

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(a) and (b) the entirely different fingering of identical notes in the first and second positions. It is also clear that the semitones which were between the fingers 2 and 3 in the first position, must be between the fingers 1 and 2 in the second position.

B. Irregular Fingering.

This term refers to cases in which one or more fingers give up their original places, while the hand remains in its position; or when the application of a regular formula becomes impossible on account of continuous shifting, as, e.g., in the glissando.

The commonest kinds of irregular fingering are:

(1) Finger Extension.

The stretching of a finger, up or down, to reach some note, either above or below the compass of the position. The hand does not change the position;

The image shows two musical staves in G major. The top staff illustrates '4th finger stretching up.' It features a sequence of eighth-note pairs where the 4th finger moves from the 4th string down to the 3rd string. Fingerings: 4-4, 1-4-3-1. The bottom staff illustrates '1st finger stretching down.' It shows a sequence of eighth-note pairs where the 1st finger moves from the 1st string down to the 2nd string. Fingerings: 1-4-3-1, 2-1.

The middle section shows a bracketed measure with the instruction '3d and 4th stretching up.' It consists of two eighth-note pairs: (1-3), (4-3).

(2) Finger Contraction.

The approaching of one finger to another, either higher or lower, by giving up its original place. The hand keeps the position;

The image shows two musical staves in G major. The left staff illustrates '1st finger, going to F, loses its usual place.' It shows a sequence of eighth-note pairs: (8-1), (1-2). The right staff illustrates '3d finger, playing B, loses its usual place.' It shows a sequence of eighth-note pairs: (8-1), (2-3).

Below the left staff is the label 'First Position.' Below the right staff is the label 'First Position.'

1st finger going to E_b loses
its usual place.

3d finger going to A loses
its usual place.

Third Position. Third Position.

(3) *Finger Substitution.*

To play the same note twice in succession with different fingers by means of shifting;

As can be seen here, the finger substitution must not always occur on the same string.

(4) *Glissando.*

To perform all the notes of a chromatic run with the same finger, (or fingers when in double stops or chords), by means of continuous shifting. Generally from high down to lower notes, less often the other way.

There are three kinds of glissando, each requiring a distinctly different manner of shifting and of bowing.

The *legato glissando* is produced by means of applying one single stroke to the entire scale.

The left hand must move and stop for every single note individually, by a succession of very small and rapid jerks, proceeding from a most supple and unconstrained wrist.

In the *detached glissando* the left hand must preserve an entirely immovable wrist, the finger (or fingers, when double stops or chords are played), executing one continuous, uninterrupted sliding action.

The bowing of the detached glissando is done near the middle of the bow,—slightly above,—with tiny little wrist strokes, either sostenuto or spiccato.

A *rebounding glissando* is also used occasionally, requiring an uninterrupted but somewhat quicker sliding, while the bow is managed in the same way as in the ricochet (see pp. 102-104). Start with the first glissando note by striking the string, either in down or up stroke direction, with increased rapidity.

The greatest ease and suppleness in the left hand and wrist are indispensable for a skilful glissando, as well as a conservative manner of pressing the gliding fingertip, which must be neither too hard, nor too light.

It is essential to hold the violin so firmly between chin and shoulder that the thumb may be withdrawn from the violin's neck during the glissando (Illustration 24), which, however, is not conditional.



24. Glissando.

(5) *Octaves.*

There are different manners of irregular fingering for octaves. They can be found in any reliable book on scales.

C. Style of Fingering.

Fingering, in a higher sense, is characterized by an absolute freedom in the use of all the mechanical means and possibilities within the domain of the fingerboard. A piece may become a delight on account of a clever fingering, and a bore on account of a poor one. Skilful fingering, of course, is a purely individual art for which positive rules can not be established. Every artist is entitled to and indulges in his own style, as we can easily detect by comparing the scale fingering of different great masters. It has been reported that some famous virtuoso, playing the composition of a brother artist in the latter's own style of fingering, scored a total failure on that account! The individualities are so different.

There are players who believe in an excessive exhibition of shifting and sliding, thus creating the impression of restlessness. Again, some have an idiosyncrasy against the use of open strings and harmonics; players of the German school are in love with the little finger, using it wherever possible, while some others seem to avoid it on principle. As a matter of fact one of the leading and most admired violinists of our time, (Vienna school), declares that he plays the Beethoven Concerto almost entirely with the first three fingers. In his editions of violin music the restricted use of the fourth finger is, indeed, conspicuous.

The *importance* of *skilful fingering* is generally recognized by this time.

Not long ago, the author of the present work was invited by a well-known musical magazine to contribute an article on the subject, "The secret fingering of Paganini." Now, we do not believe that there is such a thing as secret fingering or secret bowing, at least not in the sense of "mysterious." Every fingering is more or less secret, as long as it is not made public by special editions of its possessor. *Paganini* simply had his own, individual fingering, just as any other great artist always

has; that is all there is to it. Every mechanical and technical problem can be solved by means of certain physiological, (that means natural) laws. To find the proper solution for every problem is the secret of violin playing.

But it is not our aim to investigate all the peculiarities of fingering noticeable in the particular styles of the different masters. To us, it is necessary to find out some consistent basis for a normal and correct fingering, and in this we have, as far as can be expected, succeeded, by establishing certain fundamental rules of fingering.

It now remains to give to the student as much advice and as many practical hints as can be drawn from long experience, in order to assist him in generating and developing a sense for fingering, as logical and artistic as may be.

To begin with, there can not be any doubt that unity of sound and avoidance of a restless, unruly and jerky articulation will be the most desirable features, bringing about that mellow and noble sound quality which dominates in the genuine art of singing.

Shifting and sliding, therefore, should always be used with discretion. Too much shifting causes unrest, and too much sliding becomes boresome like any embellishment, when overdone. The elaborate portamento should, by all means, be reserved for melodic passages of dramatic, pathetic, and passionate character; in lively passages of scales and broken chords, it should be avoided, unless it can not be helped;



Here the fourth finger's sliding can not be avoided, as long as the high E is slurred with the following C.

However, it should not sound too elaborate, but be more akin to skipping, than sliding; this will require a very moderate pressure of the gliding finger.

The first position being the most brilliant of all, particularly on account of the open strings, deserves to be given a far-reaching preference, especially in playing orchestral and other kinds of ensemble music. An old orchestral rule says: "Stay in the first position as long as you can."

The most practical and convenient manner of shifting is to skip one position in ascending as well as in descending; *viz.*, to go from the 1st position to the 3d, from the 2d to the 4th, from the 3d to the 5th and so on, and vice versa; but there is no restriction in the choice of shifting in any desirable way, *viz.*, in going either to closely adjoining, or to very distant positions.

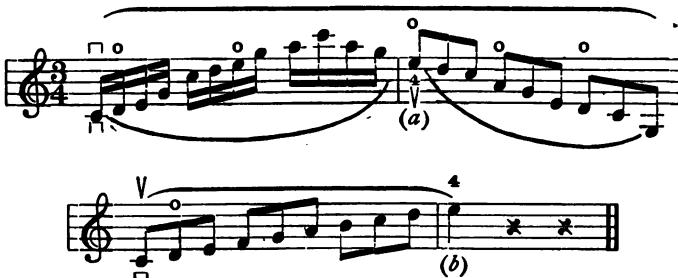
The ideal features of shifting are always perfect smoothness and comfort; therefore, it is advisable to select as much as possible the nearest way and refrain from distant skips, unless they are imperative or desirable for special effects.

Any new position, when reached, should be *established*, that is, it should be kept long enough to play at least two notes, or one of longer duration in it; otherwise, the hand will get into a condition of unrest and lose control upon the fingerboard. Among the logical exceptions to this rule are the "finger substitution" (see p. 67), the primes, octaves, (when played with the same two fingers), tenths and the glissando, all of which require constant and uninterrupted shifting.

The aversion to the use of open strings and harmonics is entirely unreasonable. These sounds offer a great and valuable addition to the variety of tone color on the violin, and are therefore exactly as legitimate as all the other sounds producible on the instrument.

The open strings may not recommend themselves for long notes as a rule, on account of their more or less shrill and harsh nature, excepting in particular cases and for special effects intended by the composer;

but in lively passages, they will be invaluable, bringing about a genuine and most refreshing crispness and brilliancy. The following rule may be suggested:



"An open string should be used, if it is either preceded or followed by at least one other note upon the same string; but the fourth finger should be applied to such a note when it is either beginning (a), or concluding a passage (b)."

The harshness of an open string, when used for a long note, can be mellowed considerably by stopping and vibrating the note of its octave on the next higher string, without touching the latter with the bow. The open E string, is, of course, excepted.

It sometimes happens that long passages, or even entire pieces have to be played on one single string, which is indicated by the term "una corda," or by "sul G," "sul D," and so on. In such cases, of course, the shifting will be the dominating element; but the amount and intensity of sliding must be restricted to the boundaries of good taste.

The question how long one should, as a rule, stay on one string will be answered by the following consideration.

The four strings may be compared to the four human voices: soprano, alto, tenor and bass. If it is not too much against the natural and mechanical limitations

of the instrument, any phrase or passage which would in an analogous case be given to one of the four singers, should be played in its entirety on one string — we say again, if possible and otherwise advisable. Of course, there are cases and cases, and there are also opinions and tastes.

The fingering of a fine player may sometimes seem surprising; but it will always be legitimate, as long as it is convenient to his individuality and enables him to render his task with convincing skill and beauty.

V. BOWING.

Introduction.

THERE are three *Fundamental Strokes*:

(1) The *sustained* or *singing* stroke; Italian, *sostenuto*; French, *soutenu*;

(2) The *hammered* stroke; Italian, *martellato*; French, *martelé*;

(3) The *springing*, *bouncing* or *rebounding* stroke; Italian, *spiccato* or *saltato*; French, *sautillé*.

All the other strokes are *Secondary Strokes*, characterized by either modified or combined features of the above-mentioned and comparable to the many nuances or shades of the original colors available in the art of painting.

There are very many secondary strokes.
In order to become efficient in the art of bowing, the student must acquire the skill of controlling the bow in its entirety, as well as at every fraction thereof.

To facilitate this study, it is advisable to make the centre of the *bow hair* conspicuous by means of two lead-pencil marks, about two inches distant from each other.

Point ————— Centre ————— Frog

With this little sign it will be much easier to find the proper place, such as is necessary for every particular passage.

The most common expressions in the modern art of bowing are:

- (1) (W.B.) *Whole bow*
- (2) (U. $\frac{1}{2}$ B.) *Upper half*
- (3) (L. $\frac{1}{2}$ B.) *Lower half*

- For
smaller
fractions
- | | | |
|------|-----------------------|------------------------------------|
| (4) | (U. $\frac{1}{3}$ B.) | <i>Upper third</i> |
| (5) | (L. $\frac{1}{3}$ B.) | <i>Lower third</i> |
| (6) | (M. $\frac{1}{3}$ B.) | <i>Middle third</i> |
| (7) | (Pt.) | <i>At the point</i> |
| (8) | (Fr.) | <i>At the frog</i> |
| (9) | (M.B.) | <i>In the centre or middle bow</i> |
| (10) | (U.B.) | <i>Upper part, near point</i> |
| (11) | (L.B.) | <i>Lower part, near frog</i> |
| (12) | (above M.B.) | <i>Above the centre</i> |
| (13) | (below M.B.) | <i>Below the centre</i> |

A. The Fundamental Strokes:

- (1) *The Sustained or Singing Stroke:* (Italian, *sostenuto*; French, *soutenu*.)

This stroke is of a mellow, carrying tone character, allowing an infinite variety of dynamic shadings; *i.e.*, of distribution of tone volume, ranging from the most delicate, almost inaudible pianissimo, to the most powerful and sonorous fortissimo. It can be applied to single notes of different rhythmical length, as well as to any number of slurred notes, by using either the bow's entire length or any, even the smallest fraction thereof.

The sustained stroke is produced by means of uninterrupted friction between bow hair and strings, resulting from a continuous pressing and pinching action of the fingers upon the stick, particularly of the thumb and forefinger; *but*, — and this is of the utmost importance — the arm must never become heavy and hard, but should be given the sensation of perfect freedom and relaxation, as any exaggerated strain or contraction would at once stiffen up the shoulder, elbow and wrist joints, which should always preserve a condition of undisturbed suppleness and flexibility.

These rules must be followed equally in all the variants of the sustained stroke, whether the whole bow is used, or only a fraction thereof.

The dynamic gradation is dependent on the amount of pressure exerted and also on the distance maintained between bow hair and bridge.

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A stronger pressure will increase the power of friction and consequently the tone volume. Besides, the sound will become louder by drawing the bow closer to the bridge, and it will be softer by approaching the finger-board.

It is important to realize that the pressure of the bow upon the strings will have to be increased gradually in the down stroke, especially when approaching the point and *vice versa*; also that the bow must be drawn close to the bridge, when playing in very high positions.

The sustained stroke is used in very many forms which are known under such names as: singing or sustained stroke, sostenuto stroke, full arm stroke, forearm stroke, sustained wrist stroke, legato stroke or slurred stroke, wave stroke, broad détaché stroke, and semi-staccato stroke.

In the *full arm stroke*, the bow's entire length is used and the upper arm, the forearm and the hand must coöperate with the three joints of shoulder, elbow and wrist. It would be impossible to reach the frog without using the shoulder joint. However, care should be taken to avoid the frequent mistake of moving the upper arm too far back and in that way forcing the bow to lose its correct direction of drawing parallel with the bridge. The upper arm should be moved only as long as the lower half of the bow, *viz.*, the portion from frog to bow center, and *vice versa*, is used. When using the upper half of the bow, the upper arm must not move back and forth horizontally. However, it should be remembered that the upper arm also has to fulfill another kind of action, *viz.*, a motion in a perpendicular direction,—up and down. This will take place whenever the bow has to go from string to string, every string requiring a different level for the arm, which is best illustrated by playing arpeggios on three or four strings.

Sustained strokes within the upper bow are performed by means of the *forearm stroke*, which depends upon a very flexible elbow joint. Sustained strokes within the lower bow require the coöperation of the *upper arm* and a very supple shoulder-joint.

In the sustained *wrist stroke* very little bow is used — one inch or less, and only the hand and the wrist perform the task. The wrist stroke is, as a rule, done in the bow center, often also at the frog; less often at the point.

The correct study of these important strokes requires a very careful cultivation of a matchless flexibility and suppleness of the shoulder, elbow and wrist joints.

Competent teachers have suggested practising the forearm stroke while leaning against a wall with the upper arm, and in that way permitting the forearm to swing back and forth with unconstrained freedom, with a perfectly loose elbow joint and motionless upper arm and shoulder joint. In a similar manner the wrist stroke may be studied by placing one's forearm restfully upon the edge of some support of proper height, moving the hand back and forth with ease, and keeping the wrist supple beyond reproach.

The antiquated scheme of letting the pupil hold a book or a roll of music under his arm, in order to secure perfect quiet of the upper arm, is positively harmful, as it is bound to render the entire arm heavy, convulsed and stiff.

In the *legato* or *slurred stroke* one must endeavor to avoid such jerks of the bow as may easily occur, when going from string to string. These jerks are originated by the elbow, the level of which changes with every new string and they create a very unpleasant, jarring noise. To avoid this and to secure the desirable smoothness, it is not only important, but absolutely essential to keep the fingertips well on the string, while the bow is turned *towards*, and then placed *on* the adjoining string. Exercises employing the so-called "wave stroke," with alternate use of the bow on two or more strings, will be the best means to improve that particular variant of bowing.

The *broad détaché* stroke within the upper part of the bow is a variant of the forearm stroke, already explained. The combination of *détaché* and *legato* in lively passages will greatly increase the dramatic char-

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acter of the latter and allow an infinite number of variants. For the student, it is one of the first commandments to practice as many variants as possible. One of the most valuable is the so-called *Paganini* stroke:



Examples of great value can be found in *Massart's* edition of Kreutzer's Etudes.

Much attention is to be given to a skilful, artistic change of strokes at the frog.

To solve this difficult problem correctly, we must, before all, be able to perform a perfect wrist stroke at the frog, playing notes of short duration with less than one inch of the bow hair. Suppose now, we have to play in succession two long notes with the whole bow, the first one *up*, the last one *down* stroke. If we take, say, the *last sixteenth* of the first note and the *first sixteenth* of the second note, and if we try to play these two sixteenth notes back and forth at the frog, it is evident that we shall have to employ the so-called wrist stroke, using extremely little bow. Now, all we have to do is to connect the wrist stroke with the full arm stroke, and we should try to connect the two actions so well that they will appear to be amalgamated into *one*.

Modern violinists also speak of a "*Finger Stroke*." This term would indicate that certain passages could be performed by means of that stroke pure and simple. This, however, is not the case. *A finger stroke can only be analyzed as an instantaneous action of the fingers connecting two wrist strokes.*

The speed in drawing the bow depends on the rhythmical length of the notes and on the amount of bow to be distributed. The bow is to the violinist what the breathing is to the singer or elocutionist. A very long sentence spoken in one breath requires economized air in the lungs. And in order to play a long passage in one stroke, one has to economize the bow; that is, move it along slowly, or, as we say, to "save bow." In the reverse case, *viz.*, when playing a comparatively short note with the bow's full length, one has, of course, to move it very quickly and briskly, or, as we say, to "waste bow." It should be realized and remembered that either of these two actions,—saving or wasting—must be introduced at the very start of the stroke; otherwise, it will not be effective.

To decide how much bow should be used in every particular case, the simplest logic will be sufficient. Speaking in general, it is evident that, the longer a note or a passage is, the more bow will be needed. But, as hinted before, it may be necessary to modify and adjust this general rule to particular cases. It is always important to consider the character of the note or passage following next and how much bow will be needed for it; the distribution of bow in the preceding stroke will then have to be quite different in different cases.

There are a great many secondary strokes derived from the sustained stroke, (see pp. 84-90, etc.), the most important ones being: The Semi-Staccato Stroke, the Rapidly Detached Stroke, the Three and Four Part Chord Stroke, the Sons Filés, (Woven Sounds), the Ponticello Stroke, the Flautato Stroke, Imitando il Corno and the Vibrato Stroke.

For the so-called "*Crescent Stroke*" see p. 31, in the chapter on "Violin and Bow."

(2) *The Hammered Stroke*: Italian, *Martellato*; French, *Martelé*.

This stroke is of an abruptly short, dry, heavy and explosive tonal character, not allowing any shading as

to dynamic gradation, in single notes, but, to a limited extent, within a group of three or more notes. It is applied to single notes of very short duration, and it is done at the point, by using from two to six inches of the bow hair.

The *martelé stroke* must be produced with extreme rapidity of the forearm. That means, every single stroke for itself should be performed rapidly, but the *succession* of hammered strokes always requires a rather moderate time, as there must be conspicuous rests between the successive strokes.

To make this stroke correct and characteristic, it must be started with a very crisp *sforzato* and concluded with a most energetic, almost violent jerk of the forearm.

The *sforzato*, that is: the use of an increased force in attacking the tone, (and the string, of course), at a given moment, will result from an instantaneously increased pinching of the bow stick, causing the necessary, increased friction between the starting spot of the bow hair and the string, while the stroke itself will be followed by an immediate relaxation of the muscles of hand and arm.

These three actions of pinching the stick, drawing the bow and relaxing the muscles, must be, as it were, amalgamated into one, and they must be brought about in the nick of time. The increased pinching action upon the stick should not last more than an instant, and, to be sure, it must *precede* the real stroke, just as one pulls the trigger of a gun or revolver *before* the real shot occurs; its purpose being to *introduce* the real stroke. Every note must sound as short and crisp as may be and is to be followed by a conspicuous rest, while the bow has to remain on the string *constantly*, also during the rests.

There are only two secondary strokes derived from the hammered stroke; *viz.:*

(a) The *staccato* or *solid staccato*, the most brilliant and the most difficult of all strokes.

(b) The *abrupt détaché stroke*, which is a combination of the hammered and of the sustained strokes.

The staccato must not be confounded with the "semi-staccato," nor with the "French, (or flying) staccato." (See p. 84 and p. 99.)

The abrupt détaché stroke, resembling the martelé by its abrupt shortness, without possessing the feature of crispness, created by its sforzato attack, also differs in that it requires, in the majority of cases, more bow than the hammered stroke. The rapidly detached stroke includes the "*Grand Détaché*" and the "*Abrupt Détaché*" which may also be called "*Petit Détaché*."

(3) *The Springing, Bouncing or Rebounding Stroke:*

Italian, *Spiccato* or *Saltato*; French, *Sautillé*.

This stroke is of a short, elastic, bright and light weight tonal character, allowing much variety of shading as to dynamic gradation of passages, this, however, only within the boundaries, of a moderate tone caliber. Heroic, violent and imposingly powerful tone effects do not exist within the domain of the rebounding stroke.

While the sustained stroke is performed by means of a continuously even, and the hammered stroke by means of a continuous but uneven friction, the spiccato does not require any drawing friction at all, but is done by means of *percussion*, that is, by a *hitting* action of the bow upon the strings.

There are two distinctly different kinds of spiccato, *viz.*, the *artificial* and the *natural* spiccato.

(a) The *artificial spiccato* is used only in passages of moderate speed, as every note requires any individual action which naturally absorbs a certain, though small, amount of time. The bow, being held firmly, has to hit or strike the string separately for each note. This is done at one particular point of the bow hair, somewhat below the bow center. Other parts of the bow may also be used, but the tonal character will be changed so much that the results will offer to us a number of distinctly different variants. The nearer to the frog, the heavier the sound; from the bow center up to the

point, the sound gradually becomes thinner and drier (Illustration 25).



25. Artificial Spiccato.

The artificial spiccato is *not* done with the wrist motion pure and simple, but the entire arm is engaged in the accomplishment of the bowing action; this, however, in a very slight, inconspicuous and graceful manner. It is of special importance that the right wrist should be kept high and well curved and also that the bow stick should be held with the extreme ends (not tips) of the three longest fingers and the tips of the thumb and of the little finger. There are almost right angles between the stick and the fingers in the artificial spiccato.

It is evident that the tonal volume will depend on the amount of force exerted in the percussion; *viz.*, that the sound will be the louder, the harder the string is hit, and for that matter, the higher the bow is lifted between the notes.

(b) The *natural spiccato* can be used in passages of both moderate and rapid time.

With a very light grasp of the stick, place the bow center upon the string and move the hand back and forth in a jerky manner, however, not in a horizontal line, as in the small *sostenuto* wrist stroke, but in a diagonal, almost perpendicular direction.

In the natural spiccato, these two things must be avoided: to tilt the right wrist towards the left, and also to place the forefinger's middle joint upon the stick ready to press as in the *sostenuto* stroke, as this would keep the stick down and prevent its springing action from the start. Be sure to keep the wrist almost flat and about in one line with the elbow, and also to hold

use
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26. Natural Spiccato

the stick with the extreme ends of the index and middle fingers and with the thumb's tip, without any sensation of stiffness and contraction within hand and arm (Illustration 26). As soon as one succeeds in moving the hand as described above, while preserving absolute quiet of the upper arm and allowing to the forearm only a certain unavoidable *grafted* motion, this stroke will be performed to perfection.

There is a large number of secondary strokes derived from the spiccato; *viz.*: The Hammered Spiccato, the Sustained Spiccato, the French or Flying Staccato, the Battuto, the Col Legno, (with the stick), the Ricochet, the Tremolo (of the Bow), the Arpeggio.

Some of the above will allow particular variants, in that way greatly increasing the number of secondary strokes.

B. The Secondary Strokes.

(a) *Variants of the Sustained Stroke.*

(i) *The Semi-Staccato:*

This stroke is of a soft, mellow tone character, allowing dynamic gradations to a considerable extent. It is applied to two or more little notes, connected in one slur, down or up stroke.

The bow has to stand still after each note, and every new note is introduced by a very slight pinching of the stick.

The semi-staccato requires a moderate tempo; a rapid succession of notes would preclude the sustained sound which is the feature of the stroke.

A beautiful variant of the semi-staccato can be obtained by a very slight, almost inconceivable lifting of the bow between the notes, which will give a delicate and dainty tone color to the passage. In this stroke, which is done only in the up bow direction, there is no standstill, neither for bow nor arm, both of them having to move forward uninterruptedly, like a little stone skipping over the surface of a lake.

Another variant of the semi-staccato, useful in passages of somewhat higher speed, is accomplished by drawing the bow uninterruptedly and slightly emphasizing every note by an individual pinching of the stick. This stroke, which may be called *staccato legato*, offers a delightfully mellow tonal effect.

The expression "portamento" is sometimes used for the semi-staccato. The word "portamento" is derived from the Latin "portare" to carry. For a singer, the term "portamento" means: *To carry the sound from one note to another, through all the intermediate notes*, carrying the sound, so to speak, over a musical bridge. On the violin this effect is performed by means of sliding. But in the semi-staccato, there are no intermediate notes to be heard. The single notes are simply *sustained*.

It seems desirable to protect the vocabulary of an art from the introduction of misleading terms. There is another misnomer very common in the violin literature, *viz.*, the name "staccato" for "détaché." Many authors have erroneously used the term "staccato," in passages which were intended to be played with a broad détaché stroke at the point. By using the above word they undoubtedly wished to say the passage should *not be played legato*. Staccato means, in itself, short, abrupt, and in a *certain sense détaché*, but, for the violinist, it should invariably mean what it practically meant for generations, *viz.*, that fascinating variant of the hammered stroke, which has become so famous under the name of *staccato*.

(2) *The Rapidly Detached Stroke*, ("Grand Détaché." and the "Abrupt" or "Petit Détaché.")

This variant includes the *Grande Détaché* and *kindred strokes*, all of which are of a very energetic, almost violent tonal character, mostly demanding the loudest tone possible. They are applied to single notes of short duration, by using either the bow's entire length or any fraction thereof, the latter generally within the upper half.

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The sound produced should be very short, but not as dry and crisp as that of the hammered stroke, on account of not being connected with the sforzato characteristic of the "martelé." The conspicuous feature of this stroke must be excessive rapidity of drawing and absolute shortness of sound, without the heavy tone color of the martelé. The arm should be moved back and forth, with the utmost swiftness, each stroke being done in the nick of time and followed by a noticeable rest. When performed with the whole bow, it is called "grand détaché." When using less bow, it *should* be called "petit détaché."

The "grand détaché" is one of the hardest and one of the most helpful strokes. It brings every single cord and muscle of the arm and hand into action and improves the freedom and control of the bow most wonderfully. For this reason, *Léonard* (in his "Petite Gymnastique") recommends an incessant cultivation of this stroke.

The "petit détaché" should not be confounded with the hammered stroke proper, for the reasons given above.

It is a great and frequent mistake to attempt the martelé and the petit détaché in a *molto allegro* tempo.

The fact that every note must be followed by a *conspicuous* rest, indicates that these two stroke variants require a comparatively moderate time. To play very short and abrupt sounding notes in quick succession, we must use either the spiccato, or the staccato.

Lively passages, requiring the sustained forearm stroke, when marked with dots, are erroneously played with short sounding strokes. These dots, however, are often written only to indicate that the notes should *not be slurred*. Little dashes should be used, when sustained notes are expected. Modern editors are more particular in the distribution of dots and little dashes, in order to avoid the application of inappropriate strokes.

(3) *The Three and Four Part Chord Stroke:*

This stroke is, as a rule, of an imposing, powerful

tonal character, allowing dynamic gradations from a mellow mezzo piano to a crashing fortissimo within a passage of chords. Chords are mostly played singly, rarely legato, the stroke generally starting at the frog. The amount of bow used is dependent on the rhythmical length and on the character of the chord.

Owing to the curved shape of the bridge, it is not possible to draw the bow on all the four strings simultaneously; it is possible, but difficult, to do so on three strings, and only utilized in exceptional cases. The strong vibration of the strings will, nevertheless, produce the desired effect of three or four notes sounding simultaneously, if the stroke is properly managed.

One should, above all, avoid striking any of the chord notes alone, so as to let it be heard individually, as this would spoil the chord character from the outset. The essential condition is always to attack two strings at first and two at last; the bow must perform a sort of slur of two double stops. This slur being done quickly enough, and the two double stops being amalgamated into one sounding quantity, the ear will have the impression of a chord played simultaneously. In three part chords the middle string is played first with the lowest and then with the highest string. Never start the bow on the lowest, never finish it on the highest string *alone*, unless it is so indicated by the composer.

The rhythmical stress or emphasis will always be on the *upper* two strings; therefore, the bow must, in a rhythmical sense, aim at them. The lower two strings, or rather notes, will be played slightly in advance, so that the upper two notes will come in exactly in time with the desired beat. The difference in time represents such a little fraction, that it could hardly be measured.

Chords are played with the down and with the up stroke, but usually down, and with or without percussion, — more often without. If many chords in succession are played with the down stroke, they will naturally be somewhat abbreviated; to what extent,

depends upon their rhythmical length. Very short and quick chords are played near the frog, with very little bow, with abrupt percussion and in a choppy manner. Still, there is another style of playing short chords, if not in too quick succession; *viz.*, with the whole bow, reminding us of the "grand détaché." In chords of longer duration, the bow will rest on the two upper chord notes as long as indicated by the rhythmical length of the chord.

Sometimes chords are performed with a distinct division into two double stops, and exceptionally even in the style of a complete arpeggio, striking the strings individually in succession. Such effects, of course, should be indicated by the composer, if desired.

In lively passages interwoven with chords, the latter must needs be played within any such section of the bow, as is used for the rest of the passage notes.

To avoid scratching, carefully avoid increased pressure, when placing the bow upon the two lowest notes of the chord.

To play the notes of three part chords simultaneously, it is necessary to press the bow with increased and uninterrupted force towards the strings, not too near the bridge, but in the immediate neighborhood of the fingerboard. This is the only way to keep the hair constantly upon all the three strings.

(4) *Sons Filés* — (*Woven Sounds*).

This stroke is done by drawing the bow so slowly that it may seem not to be moving along at all. Every stroke should last from one to two minutes, and its sound should be as soft and dim as the buzzing of a mosquito — in fact, almost inaudible.

The sons filés, practically speaking, are merely a valuable variant of gymnastics, and open strings are best used for the purpose.

Viotti is said to have invented this most difficult stroke, and it is reported that it helped him regain his lost mastery of the bow after a long and severe illness.

To serious students it may be strongly suggested to practice at least eight strokes, one minute each, on the open strings every day.

(5) *The Ponticello Stroke:*

This stroke is of a whizzing, whistling, glassy, tonal character, allowing but little deviation from an average mezzo piano.

It is mostly applied to lively passages, either détaché or legato, using more or less bow, as the case may require.

The bow must be placed as close to the bridge as possible, and remain there throughout the passage.

The ponticello stroke is not much in use, but in dramatic music it serves to obtain most striking effects. Excellent examples are the arias of Don Basilio in *Rossini's* opera: "The Barber of Seville" and the finale of *Bériot's* second "Scène de Ballet," as well as Grieg's "Spring" for string orchestra.

(6) *The Flautato Stroke:*

This stroke is of a flute-like tonal character, always sounding about mezzo forte. It is applied to détaché passages of a lively rhythm and performed within the upper half of the bow.

The fingers of the left hand must be placed on the strings with less pressure than for ordinary stopping, but with more than for the playing of harmonics.

The bow must be very near the fingerboard and should move back and forth in a vigorous manner. The notes then obtained will sound one octave higher than they are written.

Although the flautato is considered a variant of the harmonics, it differs from the latter in that bow and fingers have to perform particular actions, while the effect of a harmonic depends solely on a certain action of the left hand's fingers.

It is safe to consider the flautato an obsolete stroke, still interesting enough to be acquainted with.

(7) *Imitando Il Corno:*

This stroke, intended to imitate the horn, is prescribed by *Paganini* in some of his works. According to the advice of *Edmund Singer* ("Violin Method, II, p. 290), the desired effect will be produced by means of an increased finger pressure in stopping, and at the same time drawing the bow lightly and close to the fingerboard.

(8) *The Vibrato Stroke:*

This stroke is of a ringing, pulsating, tonal character, allowing dynamic gradation to a considerable extent.

It is applied to notes of long duration by using the bow freely, giving preference to the upper section. To bring about the desired effect, the fingers must perform a chain of pinching actions upon the stick in very rapid succession; at the same time, the hand must be trained into a condition of great suppleness and elasticity, aiding the fingers by means of tiny and somewhat convulsive jerks, and, to a slight extent, moving up and down perpendicularly. There is a similarity between this stroke and the legato-staccato (see p. 85), the feature of distinction being noticeable only in the speed.

The vibrato stroke is decidedly obsolete.

(b) *Variants of the Hammered Stroke.*(1) *The Staccato.*

This stroke is of a brilliant, bold, fascinating tonal character, demanding an articulation as crisp and substantial as may be and allowing very effective dynamic graduations within the compass of a passage.

The *solid staccato*, or briefly *staccato*, is a succession of two or more little hammered notes, connected in one stroke, by using the smallest amount possible of the bow for every single note, just enough to produce a crisp attack upon the string. It is generally played in the up-bow direction, but occasionally also with the down-stroke; the ideal place for it is the upper part of the bow, particularly at and near the point;

a modern virtuoso, however, is expected to perform a matchless staccato with any section of the bow and eventually within its entire length, up and down.

Hold the bow firmly, but not stiffly, and keep the fore-finger's middle joint well upon the stick. Push the bow in a perfectly straight and absolutely horizontal line, as if moving it along on a rail, by means of most regular, jerky hand motions, arising from a supple wrist and supported by the arm's guiding co-operation, the fingers performing a sort of shoving and pinching upon the stick. Naturally after each note there will be immeasurably small intervals during which the bow remains attached to the string.

The cords and muscles of the upper arm must exercise a certain amount of contraction, without, however, stiffening up, or disturbing the suppleness of the wrist which is essential for a correct and fine staccato.

The down-bow staccato is based upon the same principles, but it is produced with the inner edge of the hair. The bow, therefore, must be turned around so that the full face of the hair will be directed towards the audience and the stick towards the player, while the right hand wrist will sink down into a lower level (Illustration 27).

Practice groups of 2, 3, 4, 6, 8 and more notes, both up and down, also mingled with groups of legato as well as detached notes. The tempo should be moderate at first, growing faster according to the pupil's improvement.

Two things, detrimental to the staccato, must be avoided before all: (1) Pressing too hard, as that may deprive the arm and the wrist of their elasticity and relaxation, creating, instead, a condition of convulsive contraction, and causing a clumsy and helpless action; (2) Thrusting the right hand down and up at every single note, in a perpendicular direction, instead of pushing it forward sideways in an absolutely horizontal line.

The staccato, the pride of the best violinists, has

always been regarded as the most difficult of all strokes, and, as a rule, like the Vibrato, relegated to



27. Down Stroke Staccato.

those things unteachable and not to be learned, but necessarily inborn. It will hardly be difficult to prove

how foolish a theory is that assumes that *any* accomplishment is inexplicable which simply demands human hands and human minds, without the assistance of any four-dimensional powers.

It may be premised that the staccato is nothing else than a series of small hammer-like strokes; in this, all the masters have agreed. The characteristic feature of the hammered stroke consists in the *sforzato*; that means a momentarily stronger attack upon the string, brought about by a momentarily stronger pressure of the stick by thumb and forefinger; this allows, in turn, a momentarily closer friction between the bow and string.

When we consider that a correct Staccato of more than one hundred notes can be made during one stroke of a single bow length, it follows that the amount of the bow used for each little note may be likened almost to a mathematical point. *Léonard* (*Gymnastique*) assumes, in fact, that one should be able to play six rapid scales, each two octaves and a third, up and down, during one stroke of the bow; allowing thirty-two notes to the scale, this makes one hundred and ninety-two.

It will be of great interest and value to learn, what different masters have to say on the Staccato.

Léonard (*Gymnastique*): "Very short and dry, without stiffness of the wrist."

Emile Sauret (*Gradus ad Parnassum*): "A firm Staccato is produced by a small quick pressure and with a shove from the wrist, without letting go of the string."

David gives no explanation, but remarks that the strokes should be quick and firm, and that during the down-stroke Staccato the hair of the bow should be turned from the player.

Singer (*Violin School*): "(1) The forefinger should exert more or less pressure on the bow and after each note, abruptly terminated, as in the *martelé*, a small pause should be made. The bow should be left upon the strings.

"(2) The Staccato should be made with a calm wrist and the forearm, without moving the upper arm; practice it very slowly at first, and with equal bow-lengths and equal pressure for each note.

"(3) Begin the practice at the bow-tip and try to use as little bow as possible.

"(4) The note before the Staccato is to be started off quickly and sharply, so as to give the bow a certain swing. In a like manner, the concluding note of the Staccato is to be rendered with crisp and enforced accent in order that the Staccato passage may be finished with proper effect."

This rule, naturally, refers only to cases where the note, preceding the Staccato, requires a separate stroke and, like the concluding note, a rhythmical stress.

For the *down-stroke* Staccato the same author says:

"This Staccato begins at the frog; in shorter passages it should not be carried beyond the middle of the bow, as the stick then easily gets to trembling. Here, too, the correct and skilful development and manipulation of the wrist is the main thing."

Most players known to us produce the down-stroke Staccato at least as easily, if not more so, with the upper half of the bow; only at the middle does the trembling cause annoyance.

Spoehr and others directly advise to play the down-Staccato with the upper half of the bow.

Courvoisier simply notes that the hand should produce a "shoving movement," and that the first and last notes are to be emphasized.

In *Berthold Tours'* "The Violin" we find: "The Staccato consists of short and detached notes in one bow. It must be practised slowly, with a loose wrist and a steady arm. It is generally played with the up-stroke near the point, but can also be performed with the down-stroke near the frog, which, however, is the most difficult way. In the latter case, the hair of the bow must be turned away from the player,"— (by turning the stick towards the player's face).

To *Charles de Bériot* we are indebted for the following information:

"The Staccato is the boldest and most brilliant stroke on the violin. It is a succession of notes played lightly in one stroke by a small detached and conservative motion of the wrist. The conditions of a fine Staccato are equality, lightness, and precision of rhythm at its beginning and close.

"The Staccato martelé is produced with small strokes in a quick, pushing manner from the wrist and without leaving the string."

It is evident that Bériot speaks of two distinctly different kinds of staccato, and that, with regard to the first kind, he was inclined to use a rather free tempo. (Compare Baillot's remarks on the different kinds of staccato, p. 96.)

Strange to say, *De Bériot* has nothing to say in reference to the down-stroke Staccato.

Spoehr explains in detail: "The Staccato with the up-stroke is done in the upper half of the bow. Beyond this one should not go, even when thirty-two or more notes are to be included in one stroke. Get used then, from the beginning, to employing only so much bow as is necessary for a pure articulation of the notes. The consecutive stopping of the bow is brought about only with the wrist, while the fore and upper-arm remain quiet. Each note should receive so much pressure from the right index finger that the whole width of the hair shall lie upon the strings. At the division between the notes the bow is raised just so much after each impact that the outside, *viz.*, the rough covering of the hair, does not leave the strings.

"There is also a Staccato with the down-stroke, even more difficult than that with the up-stroke, and always sounding somewhat clumsy in quick time. It is less adapted to brilliant execution of the allegro; however admissible in melodic phrases, when a soft separation of half sustained notes will be of good effect. It is done in the same manner as the up-stroke Staccato; the

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bow is laid on at the middle and drawn to the end in short, clear strokes."

Respecting *Spoehr*'s high authority and excellent advice, we nevertheless realize that some of his rules do not fully apply to the advanced state of modern virtuosity with regard to the Staccato.

The violin school by *Rode*, *Kreutzer* and *Baillot* offers the following advice as to the Staccato:

"It is done at the point and the first and last notes are to be accented." Further:

"With the Staccato all clumsiness and heaviness must be avoided. The bow should have free play in the hand, only press a little harder upon the stick with the thumb. It may be learned by practising slowly and stopping after every note. It may also be done with the down-stroke, beginning with the middle of the bow, or even higher, according to the nature of the notes to be brought out."

Lastly we quote from *Baillot*'s remarks, (*L'Art du Violon*), on the Staccato:

"Some people have the gift of producing Staccato, without any particular practise, by means of a sort of stiff, trembling motion of the wrist and arm which gives an extreme lightness to all the tones. But it can hardly be done steadily and in correct rhythm, unless the following rules are observed:

"The Staccato to be obtained by practice is composed of pressure and release, (depending on contraction and relaxation of the muscles, Ed.). It is made by a repeated attack upon the strings from a motion of the wrist, which attack is followed by a short release of the bow from the thumb, during the slight intermission after each note.

"The Staccato is more easily learned if, at first, the attack and intermission are exaggerated until the student becomes able to do it quickly, gracefully and lightly."

For the down-stroke Staccato, *Baillot* has no special rules.

Dr. F. A. Steinhausen's interesting book, "The Physiology of Bowing," contains the following remark: "The *staccato* is accomplished by means of a quivering action of the forearm, arising from the elbow. The wrist, at the same time, must be perfectly still, but by no means stiff."

We have always noticed that many of the best players, while performing a Staccato passage, twist the upper part of the body to the left in quite an abnormal way. The cause of this peculiar action is nothing else than the attempt — conscious or not — to obtain a specially solid support and the greatest stability for the instrument, which are quite indispensable for the execution of a finished Staccato. For Staccato would be an impossibility, were the violin subject to wobbling and other motions.

As is seen, the opinion is unanimous that the stroke comes from a shoving, pinching pressure on the stick. The right thumb is the motor power, while the forefinger, participating in the act of pinching, coöperates with the other fingers in keeping the stick in a steady condition and protecting it against the danger of any disturbing vibration.

On account of the considerable pressure of the bow upon the strings, it is evident that the instrument must occupy a position of trustworthy stability.

The right wrist should be held low enough to allow the hand to produce the jerky side motions necessary; the entire arm is held high by some and low by other excellent violinists.

For the down-stroke Staccato, the position of arm, hand and wrist is to be modified. As the hair has to be turned outwards and the stick inwards, it is necessary to turn down the wrist towards the player, and thus, the hand and fingers will appear as though held in an upward position; in fact, rather forward, and the level of the elbow (and arm) will be influenced accordingly. In winding up a long passage with the down stroke the arm should move slightly backwards.

All other rules hold good, just the same as with the up-stroke Staccato.

We are told that *Wieniawsky*, one of the greatest players of all times, produced his marvelous and charming Staccato with a stiff wrist — indeed with the whole arm stiffened up. It is impossible to prove the credibility of that statement. But, be this as it may, we should remember that a genius can allow himself all things, even the right to ignore rules. Nevertheless, rules there must be, and it would be ridiculous to set up as law and gospel the originalities of a great man, as has been done by some.

It is well-known that certain apostles and imitators of *Joachim* indulge in a huge amount of scratching, although they do not possess any of the qualities of that sublime artist, who made an occasional roughness of tone an insignificant and tolerable feature. *Quod licet Jovi, non licet bovi.*

Therefore, we can only refer once more to nearly all the great authorities, especially to *Baillot* and others, who insist upon preserving a *flexible wrist* as the fundamental condition for a reliable, solid Staccato. We believe that an extraordinary rapidity of that stroke involves a certain exertion or contraction of the cords and muscles, but never a stiffness of the wrist and arm.

(2) The *Abrupt* or *Petit Détaché*:

This variant is a combination of two fundamental strokes, possessing the even friction of the *sostenuto* and the rapid drawing speed of the *martelé*. Although of a very short and abrupt sound, it is *not* connected with the *sforzato* of the *martelé*. Besides it is, as a rule, played with more bow than the latter. It was considered reasonable, therefore, to place it among the variants of the sustained stroke. See p. 85.

(c) *Variants of the Springing Stroke*

(1) *The Hammered Spiccato:*

This stroke, derived from the *artificial spiccato*, is of a heavy, almost clumsy tonal character, naturally

demanding a very powerful articulation. It is applied to single notes of short duration and performed very near the frog.

Hold the bow firmly within the first joints of the fingers which should form almost right angles with the stick. Attack the strings heavily, in a choppy manner, and let the notes sound as dry, crisp, and abrupt as possible. Be sure to strike the strings with one particular spot of the bow hair, close to the frog.

(2) *The Sustained Spiccato:*

This stroke is another variant of the artificial spiccato, performed in the lower section of the bow. It is of a more mellow tonal character and not as dry and abrupt, as the hammered spiccato. In striking the strings, the bow should be allowed to be in contact with the same long enough to produce a comparatively sustained sound.

(3) *The French or Flying Staccato:*

This variant of the artificial spiccato is of a particularly elastic and daring tonal character, demanding a crisp and bold articulation. It is applied to two or more little notes connected in one slur and best performed within the upper half of the bow, the lower half, however, being of good use in winding up passages of many notes.

Hold the bow firmly, raise it rather high, and strike the strings successively with different spots of the hair, beginning at the point and allowing a separate attack for each note. The arm is moving on steadily. (Illustration 28.)

This stroke can be done only in the up-bow direction. The time may be moderately quick.

(4) *The Battuto:*

This variant of the artificial spiccato is of a very thin, almost scabby tonal character, not permitting any considerable articulation. It is performed some-

what in the style of the French staccato, but only at one particular place near the point, moving the bow



28. French or Flying Staccato.

back and forth, *viz.*, in up and down strokes. The string must be struck quite hard, by raising the bow high before each note and by performing a sort of whipping or beating. This stroke is rather obsolete and practically used only in connection with the left hand pizzicato. (See p. 58.)

(5) *The Col Legno* — (With the Stick).

This variant of the artificial spiccato is of a knocking and rattling tonal character, without the feature of a distinct and well controllable articulation. It is applied to single notes, double stops and chords and performed with the stick of the bow, somewhat in the manner of the battuto; however, *without* moving the bow back and forth with up and down strokes. It

is percussion pure and simple, accomplished by raising and dropping the bow, without moving the arm back and forth. The strings must be struck with a particular spot within the upper half of the stick. Roll



29. Col Legno, I.

the bowstick around quickly within the thumb and the fingers, so that the bowhair, after describing a half circle

in the direction opposite to the player, will be turned upwards. The stroke can also be performed by turning the right wrist far enough forwards, so as to enable the stick to strike the strings. (Illustrations 29 and 30.)



30. Col Legno, II.

(6) *The Ricochet:*

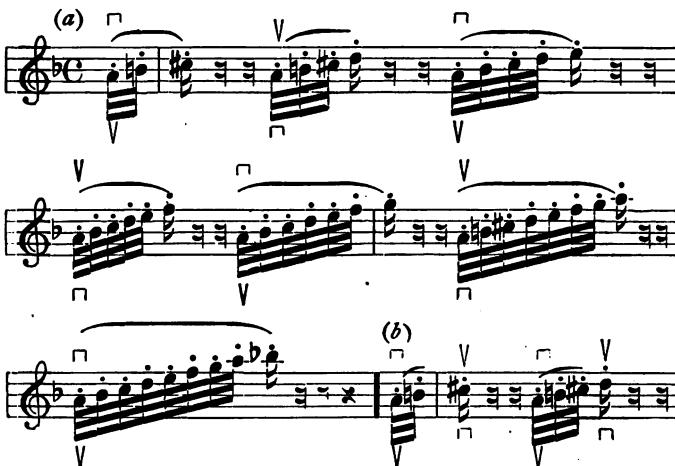
This variant, a combination of the artificial and natural spiccato, is of a graceful, joyous and reckless tonal character, generally demanding a delicate articulation, however, permitting some dynamic gradation. It is applied to two or more little notes rapidly connected in one slur, played in the upper part of the bow, down or up, (a).

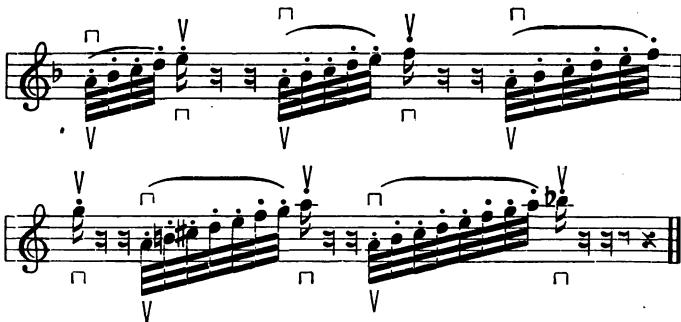
Inasmuch as the bow must strike the string at the first note, it produces a feature of the artificial spiccato, and on account of the springing action of the bow in finishing up the stroke, it assumes the character of the natural spiccato. It follows that the bow must be held firmly at the first attack, but that immediately and suddenly a perfect relaxation of the fingers must take place, so that the bow may be free to rebound as many times as desirable.

Drop the bow on the string and, drawing it across the instrument, let it rebound as many times as the number of the ricochet notes require, up or down, as the case may be. In this action the bow is supported by an uninterrupted motion of the arm.

Use little bow, within its upper section.

The bow should be removed from the strings in a graceful and elastic manner, after the last ricochet note (*a*). When the ricochet stroke is succeeded by another stroke, the bow must not be removed after the last ricochet note, but after the following note (*b*).





(7) *The Tremolo of the Bow:*

This name is given to a variant of the natural spiccato.

The bow must bounce in the same manner, as in the natural spiccato; only it must be allowed to rebound twice in either direction.



This will be accomplished by means of a vigorous jerk of the hand, emanating from the wrist, and by using very little bow in its upper section, near the centre.

Speaking in general, the rules given for the natural spiccato also hold good for the tremolo, as well as for the following variant.

(8) *The Arpeggio:*

This stroke, closely related to the natural spiccato, may be considered a sort of tremolo across three or four strings; *viz.*, every stroke, up or down direction, connecting three or four notes, one on each string.

No new rules are necessary. One should only remember to hold the bow exactly as in the natural spiccato and to use very little bow above the bow centre.



It is advisable to practice the chords *at first* with a perfect *legato* stroke, using extremely little bow, above the bow centre. This, of course, requires the middle phalanx of the index finger to lie *upon* the bow stick. After this has been accomplished satisfactorily, the study of the springing arpeggio may be attempted by turning the hand around sufficiently *to the right* to interrupt the forefinger's pressure upon the stick.

Closing Remark on Bowing.

There is no variant of bowing existing which could not be explained by and traced back to some of the fundamental strokes.

On account of certain characteristic features, we shall recognize in *every variant* either a modification of *one*, or a combination of *two fundamental strokes*.

VI. ARTICULATION.

(1) In General.

No art can compare with music as to emotional power and irresistible fascination. Its creations, although not measurable by the dimensions of space, but only by those of time, possess the capacity of producing lasting impressions. While nothing remains to be grasped by any of our senses, still there is the wonderful ability of our mind to remember what we have heard, and a piece may in that way remain forever alive in our memory, just as the thought of a person who has passed away.

There are different kinds of music. It goes without saying that we refer only to that kind of music which represents the highest standard of this noble art.

Music depends upon the art of tone production or articulation. Mastery in tone production is the principal secret by which the great singers and virtuosi succeed in appealing to us so irresistibly.

The musical tone is nothing else than a living being; it is, indeed, born. It exists and it dies away. But its birth should not be that of a freak, its life not one of disgrace, and its end not a murder.

According to *Hermann Helmholtz*, the greatest explorer in the realm of acoustics, a musical tone is the result of regular and constant vibrations of the air, these being generated by similar vibrations of the tone-producing body. The waves of the vibrating air, reaching our ear and in that way communicating with our sense of hearing, create in us the sensation of what we call a sound or tone. Not everything which is audible can be called a *musical tone*. Only such sounds as are the result of *regular* and *constant* vibrations, deserve that name; all the other sounds are called *noise*.

In a musical tone there are three characteristic features: The pitch, the volume and the color.

These three features of pitch, volume and color, are, to a certain extent, also connected with noises, but not as distinctly as in a musical tone.

(1) *The pitch* depends upon the *number* of vibrations.

The comparative height of the pitch increases with the number of vibrations. The number, as given in acoustics for every single note, refers to the duration of one second. For instance, the *a'* which we use as the normal tone in tuning has, according to the famous "*French pitch*," 435 vibrations in a second. The lowest tone distinguishable has about 16 and the highest as many as 16,500 vibrations.

(2) *The volume* increases and decreases with the *amplitude* of the vibrations.

A string, forcibly plucked, will sound loudest when the vibrations are wide and visible, and it will grow weaker and weaker as the vibrations grow smaller and smaller.

(3) *The color* depends upon the *shape* of the vibrations. A tone produced by different instruments, say by a violin, a flute, a trumpet, a piano, a human throat, and so on, will create as many different impressions upon the ear, although its pitch will always be the same.

The possibilities in this wonderful realm of sounding phenomena appear to be almost infinitely increased by the fact that, not only do the different instruments differ distinctly as to tone color, but a tone may be produced in different shades of color upon one and the same instrument. This is explained by the influence upon the tone color exerted by the manner of attacking and developing a tone.

Helmholtz establishes the following principles with regard to the vibrations of strings when played with the bow:

"(1) The generating power of the bow is adhesive friction.

"(2) The vibration of the string depends on the manner of drawing the bow.

"(3) Damping determines the course of the vibrations.

"(4) Partial tones depend upon the spots at which the strings are attacked.

"The *dynamical gradation* depends on the friction between the bow and strings which is controlled by the intensity of *pressing*. Too strong pressure is not favorable to the development of a musical tone; on the contrary it crushes the vibrations."

It is evident that the quality of an instrument is of the greatest influence upon the articulation. As to the question of old violins, *Helmholtz* has the following to say:

"It is safe to consider the preëminence of old violins as a result of their old age and constant use; both of which can only tend to have a most favorable influence upon the elasticity of the wood. But the production of a perfectly ideal sound in its many variants and shades, depends above all on the *skill of bowing*. It is well known that excellent players succeed in drawing a full and mellow tone even out of violins of a very mediocre calibre."

We may add that the quality of tone is also strongly influenced by the accomplishments of the left hand, particularly by a fine vibrato and by a skilful portamento. But it should be remembered that modern scientists have denied that a violin *must* be old in order to be good. In fact, it would seem very queer to believe that the ancient makers should have built their instruments with the expectation that they would not be good before two or three hundred years had elapsed. We shall, therefore, hardly err by concluding that, although old age may be very helpful in a violin, it need not be essential. A new violin, when made to perfection by a genuine master, should be expected to be delightful and valuable. And, as a matter of fact, the creations of the old makers were highly appreciated

when they were made. *Stradivarius, Guarnerius, Amati* and all their great colleagues, were not only honored, but worshipped, and so have master violins of modern makers won the highest recognition.

In London and Paris there have been, in recent years, experimental performances on very old and brand new violins. The concert halls were kept dark and the audiences, mostly experts and connoisseurs, who were expected to decide which instruments were old, and which new, were absolutely unable to solve the problem.

(2) Articulation on the Violin.

It cannot be emphasized too strongly that, in the province of violin-playing, the accomplishments of articulation belong almost entirely to the domain of the bow, although the left hand participates in the great task of providing some special effects of beauty, such as, *e.g.*, the vibrato, the portamento, the glissando, the harmonics and certain nuances depending upon a superior control of the fingers' action in stopping. But the bow is the real singer, the very artist; it is the sole agent entrusted with all the duties of the vocalist's tongue, larynx and breathing apparatus and it, therefore, maintains a position of supreme importance.

The tone produced by a human throat, has been called "*vocalized breath*," (Dr. Thomas Fillebrown, "Resonance in Singing and Speaking"). As well may we say, the stroke performed on a violin is "*articulating friction*."

The correct and masterly use of both, breath and bow, will, more than anything else,—insure what is conditional for a real success in singing and violin playing, respectively; *viz.*, the acquisition of a perfect and artistic articulation.

In producing a tone there are three features of significance:

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(1) The attack: the generating or creating of the sound;

(2) The development of the sound;

(3) Its conclusion.

(1) *The attack of the Sound.* — A sound can be started by the bow in two manners; either by *drawing*, pure and simple, *viz.*, with the bow hair placed upon the string beforehand, or by means of *percussion*, *viz.*, by hitting the string.

The *first manner* of starting the sound is applied to all the variants of the singing (sostenuto) and of the hammered (martelé) strokes.

The starting effect should be characterized by a conspicuous, natural crispness, similar to that which can be distinguished in the pronunciation of a word beginning with a vowel. To do this well, it is necessary to introduce the stroke with a *very slight* and momentary pinching of the bowstick, *immediately before* drawing it along. But this pinching must not only be extremely delicate but also instantaneous, as it *precedes* the forthcoming sound exactly in the same way as the pulling of the trigger precedes the discharge of a gun. The pinching makes the bowhair practically take hold of the string. It is an action which is done instinctively and is hardly noticeable to the player himself.

The *second manner* of starting sound, *viz.*, that of percussion, is applied to the variants of the springing (spiccato) stroke; but in some cases a sustained stroke may have to be started with percussion, particularly in playing 3 and 4 part chords.

The effect of a springing stroke would seem to preclude a placing of the bowhair upon the string beforehand; still, there are a few variants which require this kind of proceeding, as we can see in the cases of the natural spiccato, the tremolo and the arpeggio. But, all the other springing strokes, such as the artificial spiccato, the ricochet, the French (flying) staccato, the hammered spiccato, the battuto and the col legno, require the holding of the bow at a certain distance from the

string, in order that every forthcoming sound should be introduced by an individual striking action (percussion).

(2) *The Development of the Sound.* — This depends entirely upon the character and duration of the stroke. In long, well-sustained strokes the drawing of the bow will require a slower speed, and greater increase in pressure, than in strokes of shorter duration. Besides, the different strokes will distinguish themselves by the tone's color and dynamics, rendering the sound soft or loud, mellow or dry, increasing or decreasing, sonorous or dainty, even or uneven in volume, flute-like, metallic, strident, abrupt, whistling, dim, or explosive. All these effects are the results of a proper handling of the bow as to the respectively modified employment of bow-hair, pressing power, drawing speed, its approach to bridge or finger-board, and so on.

It seems clear that we can speak of sound (or tone) development only with regard to the variants of the sustained (singing) stroke, the sounds of the hammered and of the springing strokes being too short to allow of any development. However, there is, indeed, a possibility to introduce a variety of desirable dynamic nuances within a *passage* of successive spiccato, martellato or staccato notes. It is important to realize that a note of long duration, intended to be increasing dynamically, requires a stroke beginning with an extremely slow drawing of the bow, so that much of the same may be reserved for the concluding portion of the note, thereby allowing the bow to produce more and more friction and consequently, more and more tone power.

It must also be remembered that the principal means for the effect of a crescendo is to be found in the pressure of the index-finger upon the bow stick. Logically a piano or pianissimo sound will require the omission of the index finger's pressure upon the stick or of any action liable to increase the friction between bow-hair and string, e.g., the pinching of the stick.

An influence of supreme importance upon the tone production is exerted by the different actions of the *left hand*, e.g., by the change of positions, as well as by the two effects of *vibrato* and *portamento*, both of which present themselves as subjects of special investigation.

(3) *The Conclusion of the Sound.*—To finish up a sustained sound correctly, one should beware of that sort of helpless jerk by which the bow produces a scratch or some other kind of ugly and irritating noise. When another stroke follows, it is important to perform the bow's change in an absolutely smooth way, without the slightest interruption of any kind. This change requires a most delicate and elastic action, performed by fingers and wrist, almost inconceivable to the player himself and certainly not noticeable to the looker-on. It must be accomplished in the nick of time.

To change the bow at the frog in a skilful manner is not only extremely difficult, but it will become impossible unless the hand is given the sensation of perfect freedom and, so to speak, of light weight, and the wrist be held in a condition of infinite suppleness and flexibility. The little finger will be very helpful in the task, keeping the bow in good balance, (see p. 78).

As to the hammered and springing strokes, it is easy to realize that, on account of their extreme shortness, the starting and concluding moments are practically identical with each individual note.

More particulars on all the foregoing matters will be found in the chapters on Bowing, Sliding and the Vibrato.

The study of articulation, or tone production, requires incessant practice and an infinite amount of patience. It is the very hardest subject, but at the same time, opens the most promising and reliable road to the sacred heights of artistic mastery in violin playing.

(3) The Vibrato

It is hardly necessary to waste words over the significance and importance of a good "vibrato." One may say quite calmly that a player possessed of a hideous vibrato, or, for that matter, none at all, is simply impossible, however startling his technique may be.

Even the capacity of producing a powerful tone would not save such a player for, without vibrato, he would hardly give pleasure,—at best, his tone would remind his auditors of a fog-horn.

The following remarks of famous teachers on this effect of imparting life and soul to the musical tone, will be both interesting and valuable to the reader.

David has the following to say: "The Vibrato arises from a trembling motion of the finger, causing a fluctuation of the pitch a trifle above and below the true tone. The index-finger must leave its accustomed place at the neck of the violin, that now is held only with the thumb and the tip of the stopping finger. The player should be able to make it rapid or slow, but should be on his guard against too frequent or unnecessary use of it." (*David, Violin School*, Vol. 2, page 43.)

In the large Violin School of *Singer* and *Seifriz*, we find: "The Tremolo—undulation—of the left hand—is a sort of shaking of the fingers back and forth, whereby the tone is made to give the impression of passion. The principal problem is that the purity of intonation shall not be made to suffer by the movement of the finger. This danger is felt more especially with tones in the upper positions. The particular finger is not to be moved from its place, and the Vibrato is to be produced merely by a slight trembling. Although the motion may admit of gradations of rapidity, it should not be allowed to sink below a certain degree of slowness.

"This effect is appropriate to the cantilena, both in smoothly flowing adagios and in passionate allegros. With long, swelling tones, a very effective style is to be-

gin with a slow motion, gradually quickening it with the crescendo, and vice versa. In single notes of shorter duration, which have to be emphasized, it serves to lend a greater degree of excitement. In passages and quick runs, it is not to be used, and only with great caution in double-stopping and octaves." (*Singer and Seifritz, Violin School*, Vol. 2, p. 289.)

Ad. Gruenwald, in his *Thirty-Six Etudes Speciales*, on page 12, says: "Do not move the entire hand, but only the free fingers, which are to be set against each other."

In *De Bériol's* great "*Méthode de Violon*" we find advice about the Vibrato only as to its aesthetics, but not a single technical hint.

Spoehr has treated the subject as follows: "The trembling (Vibrato) consists in a waving or wavering of the sustained note that varies a little from the pure pitch, above and below, and is done by a trembling motion of the left hand in the direction between nut and bridge, back and forth. This motion should not be too strong, and the deviation from the accuracy of pitch should be barely noticeable to the ear. The Vibrato can be divided into four kinds: (1), Rapid, given to notes strongly emphasized; (2), Slower, appropriate to sustained notes of a passionate cantilena; (3), Slow beginning, accelerando, in a crescendo; (4), Fast beginning, ritardando, in a diminuendo; the last two styles applicable to long notes." (*Spoehr, Violin School*.)

The *Violin School* by *Rode, Kreutzer, and Baillot* (Peters' Edition), contains no word of instruction about the Vibrato. But *Baillot*, in his own "*L'Art du Violon*," (page 131), has, comparatively speaking, given the most circumstantial instructions concerning that matter of all authorities known to us:

"Vibrato (Undulation). Tones of a waving, wavering, or trembling character. There are three different classes of these:

"1. Those brought about by a pressure of the bow on the strings and a more or less rapid, more or less frequent, repetition of the pressure.

"2. By a waving or trembling of the left hand, a motion transmitted to and shared by the finger placed on the string.

"3. By a combination of both methods."

The vibration of the bow is not intended to be an object matter of our investigations here. It can be read in "L'Art du Violon," pp. 132, 134, also in the present book, (p. 90).

On the finger Vibrato, *Baillot* has the following:

"One finger is to be put on the string, the other three to be held up high, and the hand, as a whole, is to be set trembling more or less rapidly, so as to impart the motion to the stopping-finger. The finger, although remaining on the same note, should, to a certain extent, move slightly forward and backward. The resulting alternate shortening and restoration of the string-length by means of the fingertips' quavering gives the note a trembling effect somewhat in the style of a trill, the upper note being about a sixteenth of a tone higher in pitch than the lower.

"This undulation, with more or less velocity, gives an enlivening, delicate, and often a pathetic effect; but the finger's motion prejudices for the instant the purity of the tone (pitch). Not to offend the ear, we should begin and end with the firm, pure tone.

"The Vibrato, used with discretion, imparts to the tone of the instrument a close likeness to the human voice deeply moved. Such a means of expression is, in fact, very effective; but it may be used to excess, thereby losing its value and running the danger of destroying the melody and depriving the style of its simplicity, a style to which art always strives, to impart the greatest naturalness and crystalline purity.

"At a certain velocity the Vibrato becomes unbearable. To be sure, it is to be avoided in passages of notes of short duration, for its effect is only good on long-sustained tones, or the same note consecutively repeated.

"There is a certain dullness to be avoided which

sounds antiquated; also a certain stiffness which precludes grace and ease.

"One should not make a habit of the Vibrato, and should only use it, where expression demands it."

In more or less contrast to some of the technical suggestions found in the remarks of these famous teachers are the observations that can be made at the exhibitions of modern performers, particularly in respect to the statement that only the stopping finger should carry out the Vibrato, while the hand remains motionless, or that with the wrist held stiff, the entire forearm should perform a trembling motion. This, as can easily be observed, will never do; nor will *Gruenwald's* advice, to move the unemployed fingers, make it possible to achieve the full, wave-like pulse of a swelling, noble tone.

We have tried to observe the many kinds of Vibrato displayed by different popular artists, and have come to the conclusion that the most beautiful Vibrato springs from a light, elastic *swinging of the entire hand*, caused by a peculiarly loose wrist, with the corollary that both, the root-joint of the thumb and all the joints of the stopping-finger, shall be in the highest degree loose, facile, and elastic; in this motion the forearm shall take no part; at any rate, its eventually resultant motion, or rather trembling, should be only indirect, if absolutely unavoidable; *i.e.*, a grafted, unintended trembling.

In our individual, humble opinion, it is important to emphasize, (1) that the vibrating finger should exert an added pressure on the finger-board, as otherwise it might easily lose its place through the to-and-fro motion of the hand, (2) that the violin's neck should rest upon the middle joint of the thumb, and (3) that the index-finger's root-joint should positively *not* be in contact with the edge of the violin-neck, as the hand could no more wave back and forth than a flag which was nailed on at the lower section of its pole.

That heavier pressure of the stopping-finger, in conjunction with the loose condition of the hand, will be

impossible, unless we give the violin that stability of position which comes only from its pose on the collarbone, and shoulder, the necessity of which we have established before, (see pp. 19-20). All else that we have read about the use of the Vibrato, particularly in *Baillot*, *Spohr* and *Singer*, is deserving of our heartiest approval.

The *speed* of the undulation being the most characteristic and important feature of the vibrato, it may be repeatedly emphasized here that too quick a vibrato will appeal as little to the refined taste, as one being intolerably slow; both are simply forbidding.

Many players make a totally unwarranted use of the vibrato, inasmuch as they keep it up uninterruptedly through passages and figures of all kinds. Thus they betray a lack of taste which will, without any doubt, be offensive to the esthetical judgment of a refined audience.

There are individuals who seem to be absolutely without any ability ever to produce a vibrato. But in many cases that apparently hopeless condition can be remedied, if properly and patiently attended to.



31. Vibrato Gymnastique, I.

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The treatment should consist in the application of a number of particular gymnastic exercises, tending to create within the player's left hand the capacity of bringing about certain limber actions which may actually develop into a correct vibrato.



32. *Vibrato Gymnastique, II.*

Here are a few suggestions:

- (1) The pupil, with arms hanging down, is to shake both hands, from their wrists, quite forcibly but with



33. Vibrato Gynastique, III.

much elasticity, somewhat in the manner of ringing a bell. (Illustration 31.)

(2) The pupil, with his left forearm bent upward, just as in playing the violin, is to shake his left hand in the same manner, as described above. (Illustration 32.)

(3) The teacher, grasping the pupil's forearm below



34. Vibrato Gymnastique, IV.

the wrist, with a firm grip, is to bring his own right hand into rapidly swinging and trembling motions which will easily be communicated to the pupil's hand. (Illustration 33.)

(4) The teacher, holding the pupil's forearm, as described above, and securely grasping the end of some finger, is to bring the player's hand into a rapidly swinging motion.

This requires much energy on the part of the teacher.

The waving hand must be moved in the direction between teacher and pupil.

The player's wrist should remain absolutely relaxed



35. Vibrato Gymnastique, V.

and all contraction and stiffness within arm and hand must be avoided.

The experiment should be performed with every finger. (Illustration 34.)

(5) The pupil is to place the third finger on the A string, first position. While he is drawing the bow across the string, the teacher, grasping that finger at its first joint, pressing it conspicuously towards the fingerboard and shaking it in the proper way, will succeed in producing a perfect vibrato.

The teacher should hold the pupil's forearm, as described before, and, at the same time, allow the violin's scroll to rest upon his own right collarbone.



36. Vibrato Gymnastique, VI.

The experiment should be repeated on every string, with every finger, and in different positions. (Illustration 35.)

(6) Let the pupil try the Vibrato, aiding him only by a firm hold upon his forearm. (Illustration 36.)

The study of the Vibrato should not be taken up before the pupil's fingers have acquired the necessary strength and the skill to master the most important stopping combinations of the first three positions. The average student may risk the attempt within the course of the second year.

VII. PRACTICAL CONSIDERATIONS.

(1) The Beginner.

CERTAIN principles in teaching beginners can be extracted from the first chapter of this book, entitled: "Success and Failure in Teaching."

Before outlining the synopsis of a course, suitable for the first two years of studying the violin, we may be permitted to offer a few hints of a general character.

First of all, one should try to investigate the individuality of the pupil, whether shy or independent, quick or slow, interested in work or indifferent, industrious or neglectful, etc., as this knowledge will be very helpful in deciding what kind of treatment may be necessary for each particular case.

First impressions, especially upon a child, are very strong, and, therefore, anything which may tend to shatter the youngster's courage and confidence should be avoided; for instance, impatience, or an uninterrupted continuation of dry and meaningless exercises.

The presence of a child's escort during lessons should be favored, inasmuch as that person's assistance, when at home, will be quite valuable in aiding the little scholar to remember all the devices and advice given by the teacher.

One cannot begin too early to instruct the disciple in regard to the proper manner of practising and warning him against superficiality. It must be emphasized that it will never do to play whole pages *uninterruptedly*, when practising, but that the smallest groups of notes should be played over repeatedly, until committed; a style of practising accepted and indulged in by all the great artists.

The pupil must learn to understand that serious work is not a bitter medicine, but a means of becoming successful and happy. Work must become an indispensable pleasure to him.

Among the huge army of violin students, there are, alas, only a very few who are blessed with a good ear. But there is no doubt that the sense of hearing can be improved as well as any other sense, if the proper treatment is applied. Target shooting helps the eye, and technical exercises will benefit the ear. An incessant study of finger exercises, scales and broken chords is undoubtedly the best medicine for the improvement of an unreliable ear. Piano accompaniment during the lessons is very advisable, as it offers an excellent means to guide the student's ear.

To improve the pupil's ear is the teacher's first task. If this is not accomplished, the youngster will not even be able to tune his violin. We know of a little boy whose violin was in an incredible condition when he came to his lesson. The little fellow had some instruction before, but his teacher never taught him how to tune a violin. Consequently his fiddle was never tuned, except on Sundays, when his uncle called. So the boy actually did his practising on an instrument which was tuned up only once a week! And similar cases are by no means rare. To allow such conditions to exist, is as unpardonable as neglecting to acquaint the pupil with the most important matters of musical theory, such as: key, time, rhythm, whole tones, semi-tones, diatonic and chromatic notes, etc. It is amazing to witness the ignorance we are confronted with, when examining young students. A boy of twelve years who had studied the violin for two years was asked what distance there is between the tones B and C? "About an inch," was the answer.

Young pupils are very curious and inquisitive. They must know everything and they will ask you, not only when Paganini was born, but also *why?* It will, therefore, pay a teacher to endeavor to acquire all possible

information on matters connected directly or indirectly with the art of violin playing, in order not to be taken by surprise.

To give the *first lesson* in an advantageous manner is admittedly a *stumbling block* to the majority of teachers. It should be instructive, interesting and inspiring.

Nothing more should be taught in the first lesson but the *attitude of the body*, and the fundamental rules, *how to hold the violin* and *how to grasp and to draw the bow*.

All these items will be best understood by the disciple, when illustrated by actions he is made to perform himself under the actual direction of the teacher's guiding hands.

The author has endeavored to define the proper style of the *first lessons* in his primer, "Elementary Violin Lessons," wherein young teachers will find much information and guiding material, particularly in the "Preface" and in the chapter "To the Teacher." The following short synopsis of a practical course for the first two years of violin study is herewith offered with the same purpose in view.

Synopsis of the First Two Years' Task.

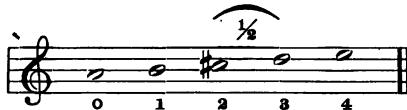
(1) *Semitone-system*. To begin the instruction with the key of C major is antiquated, as the disciple is in that way confronted with the difficulty of stopping differently on almost every string.

In the "*Semitone-system*" only *one* stopping combination at a time is taken up, holding good for every string alike, the other combinations being introduced in the same manner, one by one.

The pupil must be taught to grasp the meaning of and the difference between whole and half, or semitones, and the influence of the same upon the distances between the finger-tips in stopping.

The following six, being the most important stopping combinations, will furnish abundant material for the beginner, when properly utilized as a basis of finger exercises, scales, chords, études and pieces.

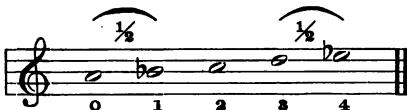
The First Stopping Combination. (Semitone between 2d and 3d fingers.)



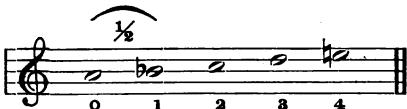
The Second Stopping Combination. (Semitone between 1st and 2d fingers.)



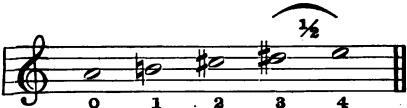
The Third Stopping Combination. (One semitone between nut and 1st finger, and one between 3d and 4th fingers.)



The Fourth Stopping Combination. (Semitone between nut and 1st finger.)

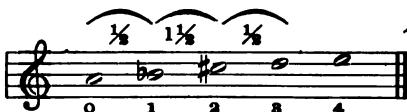


The Fifth Stopping Combination. (Semitone between 3d and 4th fingers.)



The Sixth Stopping Combination. (One semitone between nut and 1st finger, and one between 2nd and 3rd

fingers; there is a distance of three semitones between 1st and 2nd fingers.)



(2) *Stopping.* (First year): Only single stops within the first position. (Second year): The first three (eventually five) positions in single stops. Shifting. Some very easy double stops and chords (on three and four strings).

(3) *Bowing.* (First year): The sustained stroke in many variants, whole arm and forearm strokes, applied to single or slurred notes. (Second year): Sustained, (also wrist stroke), hammered and artificial spiccato strokes. Etudes to be practised in different variants of bowing.

(4) *Rhythm.* (First year): Whole, half, quarter, eighth and sixteenth notes, as well as triplets of eighth notes in simple combinations. (Second year): Also 32nd and 64th notes, triplets of other than eighth notes, syncopated and grace notes.

(5) *Time.* (First year): The most popular kinds as common (or 4 four), 2 and 3 four, 3, 6, 9, and 12 eighth time. (Second year): Also the Alla Breve and the remaining kinds of time.

(6) *Key.* (First year): Not beyond signatures of four accidentals. (Second year): Not beyond five accidentals. (*Exceptions* to this rule are possible.)

(7) *Finger Exercises.* (First year): As given in Primers. (Second year): Selections from special books of finger exercises.

(8) *Scales and Broken Chords.* (First year): As given in Primers. (Second year): In keys of not more than five accidentals, within the first three (eventually five) positions. As given in acknowledged scale books.

(9) *Etudes.* (First year): As given in Primers. (Second year): Selections from standard works on the

first three (or five) positions. Special études for the first position should be cultivated simultaneously.

(10) *Pieces.* (First year): To avoid the danger of tiring the pupil by the exclusive study of technical exercises, the study of small pieces with piano must be strongly recommended. Of course, they should be carefully selected and should by no means be too hard. (Second year): Albums containing easy selections, appropriate for the study of shifting and of different variants of bowing are advisable.

(11) *The Vibrato* should not be attempted before the pupil has acquired a skilful control of the first three positions.

(12) *Two lessons* a week should be insisted upon; one to be devoted to technical work, *viz.*, finger exercises, scales, chords and études, and the other to pieces; *viz.*, to tasks of a soloistic nature.

(2) Schedules for Daily Practice.

These schedules are only suggestions and may be changed to any desirable extent.

Dynamics should be studied, principally, on strokes of very long duration, in the following styles: (1)f, (2)p, (3) p $\overbrace{\hspace{1cm}}$, (4) f $\overbrace{\hspace{1cm}}$, (5) p $\overbrace{\hspace{1cm}}$ f $\overbrace{\hspace{1cm}}$ p, (6) pppppp.

Etudes in even notes should be practised with different kinds of bowing, e.g. (1) Sustained détaché, (2) Hammered, (3) Artificial spiccato, (4) Sustained wrist stroke, (each note twice), (5) Bouncing wrist stroke, *viz.* natural spiccato, (each note twice), (6) Grand Détaché (7) Petit Détaché, (8) Legato, (any number of notes), (9) Legato, and Détaché alternating (10) Staccato, (any number of notes).

("A" means in the forenoon; — "B" in the afternoon.)

(1) One Hour.

A. Finger Exercises.....	10 minutes
Vibrato and Dynamics (distribution of power)	5 "
Études	15 "

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B. Scales and Broken Chords (5 + 5)	10	"
Double Stops.....	5	"
Pieces.....	15	"

(2) *Two Hours.*

A. Finger Exercises.....	20	minutes
Vibrato and Dynamics.....	10	"
Etudes.....	30	"
B. Scales and Broken Chords.....	20	"
Double Stops.....	10	"
Pieces.....	30	"

(3) *Three Hours.*

A. Finger Exercises (Single Stops 30, Double Stops 10, Three and Four Part Chords 10)	50	minutes
Vibrato and Dynamics.....	10	"
Etudes.....	30	"
B. Scales and Broken Chords.....	30	"
Octaves.....	10	"
Staccato.....	10	"
Pieces.....	40	"

(4) *Four Hours.*

A. Finger Exercises. (Runs 20, Trill 10, Broken Octaves 10, Double Stops 10, Three and Four Part Chords 10)	60	minutes
Etudes.....	45	"
B. Scales and Broken Chords.....	30	"
Vibrato and Dynamics.....	15	"
Staccato 15, Thirds in Double Stops 15	30	"
Pieces.....	60	"

(5) *Five Hours.*

A. Finger Exercises (Runs 30, Trill 15, Broken Octaves 15, Double Stops 15, Glissando 15)	90	minutes
Etudes.....	60	"
B. Scales and Broken Chords.....	30	"
Staccato 10, Thirds in Double Stops 10, Three and Four Part Chords 10	30	"
Pieces.....	90	"

(6) *Six Hours*

A. Finger Exercises (Runs 30, Double Stops 15, Trill 15, Broken Octaves 15, Glissando 15)	90	minutes
Etudes.....	90	"

B. Scales and Broken Chords.....	30	"
Staccato 10, Thirds in Double Stops 10, Three and Four Part Chords 10.....	30	"
Pieces.....	120	"

(7) Seven or More Hours

This schedule may be formed on the basis of the six hours' schedule by increasing the amount of time to be given to some of the items, as convenient.

(3) Graded Course.

These, as well as the preceding schedules, are simply suggestions. Any teacher may establish schedules, satisfying his own individual expectations. Owing to scarcity of space, only works used by the author up to the present time, have been referred to. To do justice, however, to other books of equally great value and importance, an additional list has been appended, which should be carefully consulted.*

First Year.

Stopping: Single stops within the first position.

Bowing: The sustained stroke in several variants. Different lengths of the bow applied to single or slurred notes.

Material: Scales and broken chords in keys of not more than four accidentals, using the simplest rhythms and times. — Finger exercises. — Little Etudes. — The easiest pieces.

Books.

Gruenberg: Elementary Violin Lessons.

Twenty-five Exercises in the First Position.

Wohlfahrt: Exercises, op. 54, two volumes.

Pierre Rodin: Collection of Exercises I and II.

Gruenberg: Melodic Violin Pieces, with Piano, volume I.

* All the works mentioned in this book are either published by or obtainable through the house of Carl Fischer, New York and Boston.

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Second Year.

Stopping: The first three, (eventually five) positions; Shifting and sliding; — The easiest doublestops and 3 and 4 part chords.

Bowing: The three fundamental strokes; *viz.*: sustained, hammered and artificial spiccato. Also sustained wrist stroke, sustained staccato and ricochet.

Material: Finger Exercises. — Scales and Chords within 3 (or 5) positions in keys of not more than five accidentals. — Different rhythms, times and strokes. — Chromatics — Vibrato — Etudes and Pieces designed for the first three (or five) positions.

Books.

Gruenberg: Foundation Exercises.
Scales and Chords.

Pierre Rodin: Forty Short Violin Exercises.

Gruenberg: Twenty-five Exercises in the First Position.

Wohlfahrt: Etudes for 1st and 3rd Positions, Op. 45, Vol. 2; and Opus 74, vol. 2.

Hans Sitt: Violin Studies, Op. 32, 2nd and 3rd vol.

Kayser: Opus 20.

Gruenberg: Progressive Violin Studies by Famous Masters, Vol. I, "The First Three Positions."

Melodic Violin Pieces, Vol. II (Drawing-room Pieces) and Vol. III (Operatic Selections).

G. Hollaender: Selections.

Bohm: Selections.

Papini: Selections.

Chadwick: Easter Morn.

Gruenberg: The Most Popular Violin Selections, Vol. I.

Borowski: Adoration.

Senallie: Sonata IX.

Hans Sitt: Student's Concertino, No. II, A Minor, Op. 108.

Student's Concertino, No. III, D Minor, Op. 110.

Schubert: Sonatinas.

Kreisler: Original Compositions for Instructive Purposes. (1)

Rondino (On a Theme by Beethoven). (2) Caprice Viennois.

(3) Aucassin and Nicolette (Medieval Canzonetta). (4) Toy Soldier's March.

Third Year.

Stopping: The first five (eventually seven) positions.
— Easy doublestops and chords.

Bowing: As before; also Staccato.

Material: Finger Exercises — Scales and Chords within 5 (or 7) positions in all the keys, etc.; Etudes and pieces playable within the first five positions. Vibrato and Dynamics.

Books.

Gruenberg: Foundation Exercises.
Scales and Chords.

Pierre Rodin: Forty Short Violin Exercises.

Dont: Twenty-four Exercises, Op. 37.

Masas: Op. 36, vol. I.

Gruenberg: Progressive Violin Studies by Famous Masters, Vol. I and Vol. II, "The First Five Positions."

Hollaender: Aria, A Major.

Godard: Berceuse, G Major.

Tor Aulin: Berceuse.

Massenet: Thais.

Haendel: Sonatas.

Accolay: Concertos, D Minor and A Minor.

Hollaender: Concerto, A Minor.

Padre Martini-Kreisler: Andantino.

Beethoven-Kreisler: Rondino.

Couperin-Kreisler: La Précieuse.

Chanson Louis XIII and Pavane.

Francoeur-Kreisler: Sicilienne and Rigaudon.

Sinding: Old Melody.

Gruenberg: Perpetual Motion.

Dvorák: Humoreske.

Debussy: En Bateau.

Spohr: Barcarole.

Vieuxtemps: Romanza, F Major.

Fourth Year

Stopping: Seven positions. — Double Stops and Chords with shifting.

Bowing: As before; also natural spiccato and French (Flying) Staccato.

Material: Finger exercises, scales, chords, etudes, and pieces within seven positions. Vibrato and Dynamics.

Books.

Kneisel: Advanced exercises, vol. I.
Gruenberg: Foundation exercises, vol. I.
Gruenberg: Scales and chords.

Selections from *Masas*: Op. 36, vol. II, *Kreutzer*, *Fiorillo*, and *Gruenberg*: "Progressive Violin Studies by Famous Masters," Vols. I and II.
Campagnoli: Seven *Divertissements*.
Kneisel: Collection, Three Volumes.
Beethoven: Two *Romanzas*.
Saint-Saëns: *Romanza*, C Major.
Mlynarski: *Mazurka*, G Major.
Sitt: *Polonaise*, No. 2.
Kreisler: Viennese Popular Song.
Winternitz: *Rêve Viennois*.
Wagner: *Albumblatt*.
Hubay: *Mazurka*, A Minor.
Bériot: *Air Varié*, No. VI.
Second Scène de Ballet, Op. 105.
Paganini: *Sonata XII*.
Ries: Suite, G Major.
Kreutzer: Concerto, No. 13.
Mozart: Concerto, No. 4, D Major.
Rode: Concertos, Nos. 7 and 8.
Viotti: Concertos, Nos. 23 and 29.
Spoer: Concerto, No. 2, D Minor.
Tartini-Alard: *Sonata*, G Minor.
Bach: Concerto, A Minor.
Vieuxtemps: *Morceau de Salon*, No. 1.
Revery.
Hauser: *Rhapsodie Hongroise*.

Fifth Year.

Stopping: All the positions; also glissando and harmonics.

Bowing: As before; also arpeggio saltando and arco con pizzicato.

Material: Everything as before, within all the positions.

Books.

Kneisel: Advanced Exercises, Vol. I.
Gruenberg: Foundation Exercises.
Scales and Chords.
Selections from *Kreutzer*, *Fiorillo*, *Rovelli*, *Rode* and *Gruenberg*, "Progressive Violin Studies by Famous Masters," Vol. II and III.
Dont: Op. 35. Twenty-four Etudes — Caprices.
Kneisel: Collection, Three Volumes.
Viotti: Concerto, No. 22.

Spohr: Concertos, Nos. 11 and 9.
Mozart: Concertos, A Major and E \flat Major.
Corelli-Alard: La Folia.
Tartini: Sonata, D Major.
Tartini-Zellner: Sonata, G Major.
Rust: Sonata, D Minor.
Godard: Concerto Romantique.
Bach: Six Sonatas (Selected).
Guiraud: Caprice.
Pugnani-Kreisler: Introduction and Allegro.
Bériot: Concertos, Nos. 7 and 9.
Vieuxtemps: L'Orage.
 Tarantelle.

*Sixth Year.**Stopping, bowing, and selection of material ad libitum.**Books.*

Kneisel: Advanced Exercises, Vol. I.
Gaviniés: Etudes.
Wieniawski: École Moderne.
Paganini: Caprices.
Kneisel: Collection, Three Volumes.
Bach: Six Sonatas.
Spohr: 7th and 8th concertos.
Saint-Saëns: A Major Concerto.
Bruch: G Minor Concerto.
Vieuxtemps: D Minor and A Minor Concertos.
Tartini: Devil's Trill.
Sarasate: Playera and Zapateado — Malaguena and Habanera.
Chopin-Sarasate: Nocturne.
Popper-Halir: Elfentanz.
Vieuxtemps: Ballad and Polonaise.
Saint-Saëns: Rondo Capriccioso.
Zarzycki: Mazur.
Wieniawski: Polonaise, A Major and D Major.
Kreisler: Caprice Viennois.
Sarasate: Faust-Phantasy.

*Seventh Year.**Stopping, bowing and selection of material ad libitum.**Books.*

Kneisel: Advanced Exercises, Vol. I.
Gaviniés: Etudes.
Wieniawski: Etudes — Caprices.

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Ernst: Six Etudes.
Paganini: Caprices.
Bach: Six Sonatas.
Moliére: Concerto, A Minor.
Vieuxtemps: Concerto, F Sharp Minor and E Major.
Beethoven: Concerto.
Mendelssohn: Concerto.
Goldmark: Concerto.
Brahms: Concerto.
Saint-Saëns: Concerto, B Minor.
Wieniawski: Concerto, D Minor.
Paganini: Concerto, D Major.
Wieniawski: Faust Phantasy.
Saint-Saëns: Havanaise.
Bruch: Scotch Phantasy.
Lalo: Rhapsody Espagnol.
Laub: Polonaise, G Major.
Ernst: Airs Hongrois and Papageno Rondo.

(4) Physiology.

(Physiology is the science of the laws and rules governing all the processes of nature.)

For ages it was not *generally* understood that a correct technique was dependent on the combined functions of so many bones, joints, muscles and cords as there are to be found within our arms, hands and fingers. It was very common among violin teachers, even among the best, to believe that every problem within the art of violin playing depended only and exclusively upon a *loose wrist* and that everything had to be done by means of the wrist action. This dogma was so dominating that it occurred only to a very few masters to recognize the necessity of such things as *individual* or *combined actions* of shoulder-, elbow-, wrist- and finger-joints.

Geminiani was one of the first to make the statement that, in using the bow to its full length, a slight movement of the shoulder-joint is unavoidable.

Spoehr teaches us that in going from string to string, a rising and falling of the right elbow, in fact, of the entire arm, is necessary.

Continuous investigations have disclosed to us many interesting and valuable facts, especially, that the art

of violin playing is, from a practical point of view, but an accomplishment based upon a sort of gymnastics or acrobatics of the arms, hands and fingers, guided by our ear and personal intellect.

In this connection, it will be of value and interest to serious students of the violin to become acquainted with the following anatomical rudiments of arm and hand:

The skeleton of arm and hand consists of bones and joints, all of which are controlled by muscles, cords and nerves. The cords are the extensions of the muscles. The nerves not only communicate the commands of the brain to the respective muscles, but they also lead all the impressions and irritations of the skin and of the entire organism back to the brain centers. Thus the musical sound, for instance, after having touched the ear, will be transmitted to the brain by means of the nerves, simultaneously being dissected into its qualities, such as pitch, dynamics, rhythm, color, purity, consonance and dissonance.

The more the muscles develop in strength, the more the sensation of fatigue vanishes, while at the same time, the joints, on account of their continuous friction, become more and more smooth and polished, in that way greatly facilitating the desired actions.

According to *Professor Dr. F. A. Steinhausen*, all the constituents of the right arm, way up to the joint between shoulder-blade and collar-bone, take part in the action of bowing; and, even for the smallest stroke, the repose of the entire body will be disturbed, though not perceptibly. For this reason it would seem fundamentally wrong to bring any part of the arm or body into a condition of rigid stiffness.

In the opinion of the same scientist, it would mean to deprive one's self of the best means, if one made use only of the muscles of hand and forearm, instead of utilizing the formidable and valuable power stored away within the upper arm and shoulder, whenever power is needed. At the same time, a strong warning is given,

not to keep up an incessant contraction and intensity of pressure, which would result in stiffening up the muscles and making the fingers, and particularly the thumb, numb. All these remarks refer to the realm of bowing, or rather to the actions of the right hand, but it will hardly be difficult to establish analogous conclusions for the art of stopping, *viz.*, for the actions of the left hand.

It must be understood that all physical activity is based upon the *control* of the muscular strength, or, in other words, upon the proper display of the *contraction* and *relaxation* of the muscles.

Exaggerated and *untimely contraction* causing that dreaded condition of *stiffness* is our greatest foe everywhere in life, but nowhere more than on the violin.

It is to be regretted that up to the present time this all-important axiom has been consistently neglected, and it is fortunate that considerable attention is being devoted to it of late.

The foremost aim of the teachers should be directed towards the task of getting their pupils to understand that, above all, the entire body, especially arms and hands, should abound in relaxation; and that every action should be performed with *as little contraction as possible*. In other words, one should incessantly avoid to waste energy.

Besides, there should be invented a number of gymnastic exercises tending to teach the muscles the *contrast* between contraction and relaxation, and to train them in quickly observing the demands of the brain as to the instantaneous display of either of these two elements, as the case may require.

The deplorable fact of a deeply rooted stiffness conspicuous in the overwhelming majority of violin students makes it obvious that, in modern violin teaching, there is, in spite of all the progress of recent years, still a missing link, and that the only remedy, efficient enough to curb and exterminate that fatal affliction, *viz.*, a systematic course of arm-, hand- and finger-culture, has

not been fully taken advantage of, as yet. The early publication of a manual, containing all the necessary gymnastics, properly arranged, clearly explained and practically demonstrated would be, indeed, beneficial in the highest degree.

The omission of observing the necessary scrutiny in the application of the *proper* amount of muscular energy has injured and will injure multitudes of violinists, inflicting upon them almost incurable defects, such as convulsions, cramps, and paralysis in the arms, hands or fingers.

Another matter of supreme importance is the art of breathing correctly. It is surprising to observe how little understanding or interest in this vital question is to be found even among well educated classes.

Dr. Thomas Fillebrown, in his "Resonance in Singing and Speaking," says: "Correct breathing is health-giving and strength-giving." He also offers to the reader a "cure for nervousness" by means of proper breathing exercises.

Dr. Fillebrown's book contains a great amount of information, and it can be as warmly recommended as the two excellent and interesting booklets by *Leo Kofler*, viz.: "Correct Breathing" and "The Art of Breathing."

What *air* means to the human organism is known to us all, indeed. To be deprived of that element is identical with death. And to feed the body with an insufficient amount of it or with poor air, will result in exhaustion, which, when often repeated, must prove fatal to the strongest constitution.

In almost every profession and occupation, it can be observed that many — if not all — when deeply interested in their work, often simply forget to breathe for an unreasonable length of time, and in that way introduce much less ozone into their lungs than is naturally necessary. This must be avoided by all means. Violin students should be systematically trained to breathe through the nose while playing; and they should be induced to make a regular and frequent use of the

breathing exercises which have been recommended by *Dr. Fillebrown* in his famous book, pp. 33-37.

Mens sana in corpore sano. Nothing will insure a good performance and nothing will save the soloist from the danger of becoming a victim of "stage-fright" as reliably as perfect health. (See the author's article on "Stage-Fright," in the "Musical Quarterly," April, 1919.)

In concluding this chapter, we desire strongly to advise the violinist to remember that the influence of our bodily conditions upon the development of our capacity for work is very far reaching and that, without being hypochondriac, one should try to avoid any extravagance which may injure the health and handicap the vigorous activity of the spirit.

APPENDIX.

In addition to the books mentioned in the synopsis of a "Graded Course," (pages 131-136), the following list of important works is herewith offered to the reader.

(1) Studies and Textbooks.

- Berger, Isidore*: One Hundred Fundamental Studies for Violin and Bow.
- Bytovetski, Pavel L.*: Scale Technique
- Casorti, A.*: Op. 50. Technique of the Bow.
- Courvoisier, C.*: Technique in Violin Playing. Ed. and translated by H. E. Krehbiel.
- Danca, Ch.*: Op. 74. Fifty Daily Exercises.
Op. 122, Twenty Easy Exercises in the first five Positions.
- Dépas, E.*: Op. 118, Forty Studies in Various Styles.
- Dont, J.*: Op. 38, Twenty Progressive Exercises.
- Eberhardt, Siegfried*: Violin Vibrato.
- Ernst, H. W.*: Six Concert Etudes.
- Fischel, Max T.*: Double Stop Studies. Two Vol.
- Flesch, Carl*: Basic Studies.
- Hahn, Carl*: New Scale Studies. Ed. by E. L. Winn.
- Hřimály, I.*: Scale Studies.
- Kreuzler, R.*: Nineteen Etudes — Caprices.
- Lehmann, George*: The Violinist's Lexicon. Three Vol.
- Leonard, H.*: Op. 21, Twenty-four Classic Studies.
Op. 46, Twenty-four Harmonic Studies in the different positions.
- Lubin, Saint, L. de*: Op. 42, Six Grand, Brilliant Exercises.
- Mayseder, J.*: Op. 29, Six Studies.
- Meerts, L. J.*: Mechanism of Bowing, Two Vol.
Twelve Elementary Studies.
- Musin, Ovide*: Belgian School of Violin. Four Vol.
- Prume, F.*: Op. 2, Six Grand Studies.
Op. 14, Six Studies (Caprices).
- Ritter, Stoessel*: Scale and Chord Exercises.
- Rode, J.*: Twelve Etudes.
- Sauve, J.*: *Gradus ad Parnassum*. Modern Studies. Three Vol.
- Scherzer, E.*: Leo. Twelve Caprices. First Position.

- Schoen, M.:* Op. 39, Twelve Exercises.
 Op. 47, School of Velocity.
- Scholz, R.:* Technique of the Violin. With Text.
- Schradieck, H.:* Op. 1, Twenty-five Studies.
 Technical Violin School. Vol. I. The Positions.
 Vol. II. Double Stops. Vol. III. Bowing.
 Scale Studies.
 Chord Studies.
- Schaererley, P.:* Right Hand Culture.
- Sevák, O.:* Violin Technique. Four Vols.
 Bowing. Two Vols.
 Op. 9. Preparatory Studies in Double Stops.
- Singer, E.:* Daily Studies.
- Sitt, H.:* Op. 30. Twelve Grand Studies.
- Tartini, G.:* Art of Bowing. Fifty Variations.
- Vensl, J.:* Op. 88, Universal Studies, in all Varieties of Stopping and Bowing.
- Winn, E. L.:* Daily Exercises. Three Vols.
 Hand Culture. With Text.
 How to study Kreutzer.
 How to study Fiorillo.
 How to study Rode.
 How to study Gaviniés.
- Zimbalist, Efrem:* One Hour's Daily Exercises.

(2) Violin and Piano.

- Abbreviations:* (v. e.) = very easy; (e.) = easy; (m. d.) = medium difficult; (d.) = difficult; (v. d.) = very difficult.
- Achron-Auer, Berceuse.* (d.)
- Adamowski, T.:* Barcarolle. (m. d.) — Valse. (d.) — Air de Ballet.
 (d.) — Berceuse. (e.)
- Auer, L.:* Three Cadenzas to the Violin Concerto by Beethoven.
 (v. d.)
 Cadenza to the Violin Concerto by Brahms. (v. d.)
- Bach, Friedemann-Kreissler:* Grave. (d.)
- Bach, J. S. Kreisler:* Prelude, E Major. (d.) — Gavotte, E Major.
 (d.)
- Bassini, A.:* Rondo de Lutins. (v. d.) — The Mule Driver. (d.)
- Beethoven, L. v.-Auer:* Chorus of the Dervishes; Etude. (v. d.)
 Turkish March; Scherzo. (v. d.)
- Bériot, Ch. de:* First Scène in Ballet. (d.)
- Blackman, Alexander:* Three Pieces; — La Castanera. (m. d.) — Intermezzo. (m. d.) — Romanza. (m. d.)
- Boccherini, L.-Kreisler:* Allegretto.
- Bohm, Carl:* Op. 377, Concertino, No. II. (I to III Positions.)
- Boisdeffre, R. de:* Op. 52, At the Brook. (m. d.)
- Bornschein, F. C.:* Three Concert Solos. 1. River Legend. (m. d.)

2. Roses of Yesterday, (G String). (d.)
 3. Amourette, (Valse Caprice). (d.)
Bornshein, F. C.: Serenade Caprice. (d.)
Brown, Eddy: Andantino (Lully). (m. d.)
 Caprice XIV (Paganini). (v. d.)
 Caprice XXII (Paganini). (v. d.)
 Gavotte-Intermezzo (Saar). (v. d.)
 Sarabande and Pastorale (Senallié). (m. d.)
Bruch, M.: Op. 47, Kol Nidrei, Adagio. (m. d.)
Burleigh, C.: Op. 23, Nature Studies.
 1. Fragrance. (m. d.)
 2. Clouds (d.)
 3. Maying. (m. d.)
 4. Fairyland. (m. d.)
 5. Hour of Nine. (m. d.)
 6. Heave Ho. (m. d.)
 Op. 30, Six Pictures.
 1. Distance. (m. d.)
 2. Rocks. (m. d.)
 3. Ripples (d.)
 4. Hills. (m. d.)
 5. A Mirage. (m. d.)
 6. Murmurings. (d.)
Cartier-Kreisler: La Chasse Caprice. (v. d.)
Chabrier-Loeffler: Scherzo-Valse from "Scène Pittoresque." (d.)
Chadwick: Easter Morn. (m. d.)
Chaminade, C.: Op. 7, Barcarole. (d.) — Op. 29, Serenade. (d.) —
 Op. 32, Guitarre. (d.) — Op. 31, No. I. Andantino. (m. d.)
Chopin-Kreisler: Mazurka, A Minor. (d.)
Chopin-Wilhelmj: Notturno, A Major. (d.)
Chopin-Sarasate: Notturno, E flat Major. (v. d.)
Corelli-Kreisler: Sarabande and Allegro.
Couperin-Kreisler: Chanson Louis XIII and Pavane.
 La Précieuse.
 Aubade Provencal.
Czerwonky, R.: Two Album Leaves.
 No. 1. E Major. (m. d.)
 No. 2. A Major. (m. d.)
 Serenade, D Major. (d.)
 Village Festival, C Major. (d.)
 Gondoliera, E flat Major. (d.)
Czerwonky, R.: Aria by Caldara. (e.)
 Arietta by Pergolese. (e.)
 Arietta by Paesiello, Taranto. (m. d.)
David, F.: Op. 5, Introduction and Variations on "Je suis le petit
 Nambour." (d.)
Dittrichssoff-Kreisler: Perpetuum Mobile (Etude). (d.)
 Scherzo.

- Donner, M.*: Two Old Dutch Songs.
 No. 1. A Minor. (m. d.)
 No. 2. G Minor. (m. d.)
- Drdla, F.*: Serenade I. (d.)
 Souvenir. (m. d.)
 Madrigal. (d.)
- Drigo-Auer*: Serenade from "Les Millions d'Arlequin." (d.)
- Durand, A.*: Op. 62, Chacone, A Minor. (d.)
- Dvořák-Kreisler*: Indian Lament.
 Slavonic Fantasy, B Minor.
 Slavonic Dance I, G Minor.
 Slavonic Dance II, E Minor.
 Slavonic Dance III, G Major.
- Elman, M.*: Romance. (m. d.)
Albenis: Tango. (m. d. to d.)
Amani: Orientale. (d.)
Rachmaninoff: Serenade. (d.)
- Old Negro Melody*: Deep River. (d.)
- Grieg*: Grandmother's Minuet. (e.)
- Ernst, H. W.*: Op. 10, Elegy. (d.)
 Op. 22, Hungarian Melodies. (v. d.)
- Ernst, H. W.-Schubert*: Erlking. (v. d.) (For Violin alone.)
- Fischer, A.*: Barcarole. (m. d.)
- Francoeur-Kreisler*: Sicilienne and Rigaudon. (m. d.)
- Friedberg, C.-Mozart*: Adagio. (m. d.) (The Violin part of these six pieces fingered and phrased by Fritz Kreisler.)
- Friedberg, C.-Mozart*: Old French Gavotte. (d.)
- Friedberg, C.-Montclair*: Melody from "Pan and Syrinx." (d.)
- Friedberg, C.-Schubert*: Rondo, Op. 53. (m. d.)
- Friedberg, C.-Haydn*: Minuet. (m. d.)
- Friedberg, C.-Schuett*: Slavonic Lament. (m. d.)
- Gade, N. W.*: Springflower. (m. d.)
- Gluck-Kreisler*: Melody.
- Godard, B.*: Adagio Pathetique. (d.)
- Godowsky, L.*: Twelve Impressions (Violin part fingered and phrased by Fritz Kreisler.)
1. Larghetto Lamentoso. (d.)
 2. Profile (Chopin). (d.)
 3. Legend. (d.)
 4. Tyrolean (Schuhplattler). (d.)
 5. Poème. (d.)
 6. Perpetuum Mobile. (d.)
 7. Elegy. (d.)
 8. Valse. (d.)
 9. Valse Macabre. (d.)
 10. Orientale. (d.)
 11. Saga. (d.)
 12. Viennese. (d.)

- Goldmark, R.:* The Call of the Plains. (d.)
 Plaintive Air. (d.)
- Granados-Kreisler:* Spanish Dance.
- Gounod, Ch.:* Meditation on Bach's First Prelude. (m. d.)
 Hymn to St. Cecile. (m. d.)
 Vision de Jeanne d'Arc (Meditation). (m. d.)
- Grasse, E.:* Song without Words. (m. d.)
 Waves at Play. (d.)
 In a Row Boat. (d.)
 Polonaise, No. 1, C Major. (v. d.)
- Grieg-Meister:* Berceuse. (m. d.)
- Guisraud, E.:* Melodrame de Piccolino. (m. d.)
- Hartmann, A.:* Cradle Song. (e.)
 A La Lune, Berceuse. (m. d.)
 From My Sketch Book.
 1. Autumn (In Hungary) Romance. (m. d.)
 2. Seven O'Clock. (e.)
 Souvenir. (m. d.)
 Op. 27, Suite in Ancient Style. (m. d.)
- Hauser, M.:* Op. 34, Birdie in the Tree. (d.)
 Hungarian Rhapsody. (d.)
 Songs without Words, 2 Vol. (e. to m. d.)
- Hochstein, D.:* Minuet in Olden Style. (m. d.) — Ballad. (m. d.)
 — Waltz in A Minor (Brahms). (d.) — Waltz in A Major (Brahms). (d.)
- Hollaender, G.:* Op. 3, Spinning Song. (m. d.)
 Op. 4, Tambourin. (m. d.)
- Hubay, J.:* The Butterfly. (d.) — Heire Kati. (d.)
- Ketten-Loeffler:* Caprice Espagnol. (d.)
- Kneisel, F.:* Grande Etude de Concert. (d.)
- Kreisler, F.:* Romance.
 Caprice Viennois.
 Tambourin Chinois.
 Recitativo and Scherzo.
 (Caprice for Violin alone.)
 Berceuse Romantique.
 Rondino on a Theme by Beethoven.
 Polichinelle (Serenade).
 La Gitana (Arabo-Spanish Gypsy Song, 18th Century).
 Viennese Melody (Gaertner).
 Viennese Popular Song.
 Austrian Hymn.
Alt Wiener Tanzweisen.
 1. Liebesfreud.
 2. Liebesleid.
 3. Schoen Rosmarin.

Kriens, Ch.: Suite (1st to 3d Positions).

1. Happy Spring.
2. A Sad Story.
3. Madrigal.
4. Romantic Waltz.
Romance. (d.)
In Holland, Suite. (m. d.)
1. Morning on the Zuider Zee.
2. The Dutch Mill.
3. Evening Sounds.
4. Wooden Shoe Dance.
Suite (1st to 3d Positions).
1. Holland Country Dance.
2. Ballade.
3. Boat Song.
4. Chatterbox.
Souvenir de San Sebastian. (à L'Espagnole). (d.)
Op. 82, III. — Serenade Basque. (d.)
Op. 82, IV. — La Mouche (The Fly). (d.)
Op. 87, I. — Chanson Marie Antoinette (Melody in Old Style). (m. d.)

Kronold, H.: Op. 18, Air Religieuse. (m. d.)

Op. 19, Romance. (m. d.)

Op. 20, Spinning Wheel. (m. d.)

Küssdö, V.: Op. 15, Le Talisman, Melody Elegante. (m. d.)

Op. 16, Country Dance. (m. d.)

Op. 17, Angelus. (m. d.)

Op. 18, Promenade Grotesque. (m. d.)

Leclair-Kreisler: Tambourin.

Macmillen, F.: Causerie (Prairie Flower). (d.)

The same, simplified. (e.)

Original Compositions and Concert Transcriptions.

1. Serenade Nègre. (d.)
2. Barcarole. (d.)
3. Hunting Song (Mendelssohn). (d.)
4. Spinning Song (Mendelssohn). (d.)
5. Venetian Gondola Song (Mendelssohn). (m. d.)
6. Maiden's Wish, Waltz, (Chopin). (m. d.)
7. Nijinsky, Mazurka. (d.)
8. Gavotte des Ecoliers. (m. d.)
9. Hymn of Love. (d.)

Martini-Kreisler: Andantino.—Preghiera.

Massenet, J.: Last Dream of the Virgin. (m. d.)

Mendelssohn-Achron: On Wings of Song. (d.)

Mendelssohn-Kreisler: Song without Words.

Moszkowski, M.: Op. 18, Melody in F. (e.)

Op. 28, I. Miniature. (e.)

Op. 42, I. Romance. (m. d.)

Passepied, A Major. (m. d.)

Mozart-Kreisler: Rondo.

Paganini-Kreisler: Caprice, No. 13.

Caprice, No. 20.

Caprice, No. 24.

Papini, G.: Op. 55, Souvenir de Sorrento, (Saltarella). (d.)

Op. 100, III. Serenade Andalouse. (m. d.)

Hope March.) (e. to m. d.)

Pierné, G.: Serenade, A Major. (m. d.)

Pilzer, M.: Original Compositions and Concert Transcriptions.

1. Caprice Valse. (d.)

2. Love Song. (d.)

3. Novelette. (d.)

4. Orientale. (d.)

5. Berceuse (with Piano or Harp). (d.)

6. Meditation. (m. d.)

7. Kol Nidre. (d.)

8. Etude, Op. 25, II (Chopin). (d.)

Popper-Sauret: Elfentanz. (d.)

Popper-Halir: Elfentanz. (d.)

Porpora-Kreisler: Minuet.

Porpora-Kreisler: Allegretto, G Minor.

Pugnani-Kreisler: Praeludium and Allegro.

Tempo di Menuetto.

Raff, J.: Op. 85, Six Morceaux.

1. March. (m. d.)

2. Pastorale. (m. d.)

3. Cavatina. (d.)

4. Scherzino. (m. d.)

5. Canzona. (m. d.)

6. Tarantella. (d.)

Rameau-Kreisler: Tambourin.

Reber, H.: Berceuse. (m. d.)

Renard, F.: Berceuse. (m. d.)

Ries, F.: Op. 26, Introduction and Gavotte. (d.)

Op. 34, Suite, G Minor.

1. Moderato. (d.)

2. Bourrée. (d.)

3. Adagio. (d.)

4. Gondoliera. (d.)

5. Perpetuum Mobile. (d.)

Rissland, Karl: Legende. (m. d.)

Perpetuum Mobile. (m. d.)

Dance Antique. (m. d. to d.)

La Danseuse, Entr' act. (m. d.)

Rissland-Redway: Rêverie. (m. d.)

Saar, L. V.: Op. 52, IV. Boat Song (Gondoliera). (m. d.)

Op. 78, Romance Melodique. (d.)

Op. 60, II. Chanson d'Amour. (d.)

Saenger, G.: Op. 83, Concertino, No. I, G Minor (1st and 3rd positions).

Op. 96, New School of Melody. (v. e.)

Vol. I. 12 Melodious Studies on 5 notes, upon 1 string. (v. e.)

Vol. II. 15 Melodious Studies on the gradual connection of the strings. (e.)

Op. 126, Rural Sketches.

1. Day Dreams. (e.)

2. Woodland Dance. (e.)

3. Sweet Memories, Reverie. (e.)

4. Dance of the Goblins. (e.)

5. Morning Serenade. (e.)

6. The Little Mountaineer, Air varié. (e.)

Op. 128, Miniatures for Juvenile Players.

1. Morning Prayer. (v. e.)

2. Adèle, Valse Gracieuse. (e.)

3. The Little Chatterbox. (e.)

4. Dolly's Dance. (e.)

5. Happy Moments. (e.)

6. Cradle Song. (e.)

Op. 129, Two Concert Solos (In Spanish Style).

1. Caprice Espagnole. (d.)

2. Serenade de Novia (Serenade of the Lovers). (d.)

Improvisation. (d.)

Three Concert Miniatures.

1. Bichette, Serenade Capricieuse. (m. d.)

2. Scotch Pastorale. (m. d.)

3. Soldier Song. (m. d.)

Op. 131, Suite of 6 Melodious Solos in the First Position.

1. March of the Tin Soldiers. (e.)

2. The Little Highland Maid. (e.)

3. Springtime Valse. (e.)

4. In Fairyland, Minuet. (e.)

5. Valse Espagnole. (e.)

6. A Jolly Intermezzo. (e.)

Saint-Saëns, C.: Op. 45, Prelude to "Deluge." (m. d.)

Sarasate, P. de.: Caprice basque. (v. d.) — Carmen Fantasy. (v. d.)

Sauvet, E.: Farfalla (The Butterfly). (d.)

Schubert-Kreisler: Moment Musical.

Rosamunde, Ballet Music.

Schumann-Auer: Bird as Prophet. (d.)

The Walnut Tree. (d.)

Dedication. (d.)

Schumann-Kreisler: Romance.

Severn, E.: Bacchanal, (Concert Piece). (d.) — Concerto, D Minor.

(v. d.) — La Fileuse (Spinning Wheel). (m. d.) — Gavotte

Modern, in D. (e.) — Gavotte, in G. (m. d.) — From Old New

England, Suite. (m. d. to d.) — Neapolitan Serenade, in F.

(m. d.)

- Simonetti, A.:* Madrigale. (m. d.)
- Sinding, Chr.:* Romance, E Minor. (d.)
- Sitt, H.:* Op. 26, Twelve Pieces. (e.) — Op. 73, Twenty Short Concert Pieces. — Vol. I. 1st Position. (e.) — Vol. II. 1st to 3rd Positions. (e.) — Three Student's Concertinos. — No. I. Op. 104, 1st Position. — No. II. Op. 108, 1st to 3rd Positions. — No. III. Op. 110, 1st to 5th Positions.
- Spalding, A.:* Suite. (d.)
- Spiering, Theodore:* Saint-Saëns, Op. 20.
1. Concerto, A major.
 2. Nardini, Sonata, D major.
 3. Mozart, Sixth Concerto, E_b major.
 4. Bruch, Scotch Fantasy.
 5. Vieuxtemps, First Concerto, E major, and Fifth Concerto, A major.
 6. Bach, First Concerto, A minor, Second Concerto, E major, and Concerto for two violins, D minor.
- Stoessel, Albert:* Five Miniatures. (e.)
- Five Transcriptions. (m. d.)
1. La Media Noche, Spanish Dance. (J. Aviles.)
 2. Languir Me Fais, Chanson XIII. (1525). (George Enesco.)
 3. Pavene. (Benedetto Marcello.)
 4. Gymnopedie, Ancient Grecian Dance. Eric Satie.)
 5. Anoranza, Spanish Dance. (Enrique Granados.)
- Svendsen, J. S.:* Romanza. (d.)
- Tartini-Kreisler:* Fugue, A Major.
- Variations on a Theme by Corelli.
- Tenaglia, F.:* Aria. (m. d.)
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